## Hody Maker

**JANUARY 19, 1957** 

EVERY FRIDAY 6d.

Rock and -Riots?

See page 3

## WISECRACKING CONDO HITS LONDON



### To a chorus of jazz!

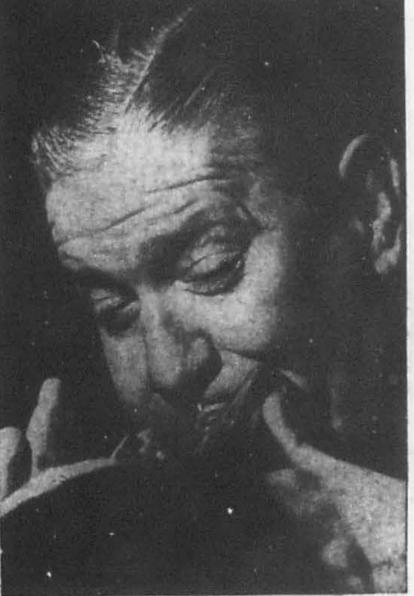
WISECRACKING clutching a whisky Eddie Condon bottle, arrived in London on Tuesday morning for his three-week British tour.

Condon and his six side-men were welcomed at London Airport by members of the Humphrey Lyttelton, Chris Barber and Mick Mulligan bands playing "At The Jazz Band Ball."

More to come

The fabulous American bandleader, club owner, guitarist, writer and character gave a first hint of things to come by trying to climb into the boot of a waiting coach, proclaiming, "There must be a bed in here some-where."

After holding court at the Cumberland Hotel, Eddie visited Doug Dobell's record shop in Charing Cross Road, W.C., where he introduced himself as "Mezz Mezzrow" and signed Back Page, Col. 4



MM photographer Ron Cohen was among the hundreds of jazz enthusiasts that met America's Eddie Condon and his All-Stars. At Tuesday's Press reception he took this picture (above) of trumpetstar Wild Bill Davison as he

played with Humphrey Lyttelton's Band and a whimsical shot (left) of Eddie. From the reception he also got the picture (be-low) of Eddie meeting band-leader Vic Lewis and clari-nettist Ian Christie.



### Ted Heath Band to top TED HEATH and his Music will top the bill at the Prince of Wales Theatre,

London, for two weeks from

March 18. And on the same programme as a star solo attraction will be Lita Roza—one-time vocalist

## FOR COMETS

BILL HALEY and his extra performance at the Gaumont State, Kilburn, on Sunday, February 24.

It takes place at 2 p.m. and will be followed up by performances at 6 and 8.30

p.m. The Comets return to the State on February 25 and 26.

### Malcolm Mitchell is gaining strength

Guitarist-leader Malcolm Mit-chell, who entered West Middle-ex Hospital, Isleworth, last November, is making good pro-

"He has gained two stone," his wife Edna told the MM.

with the Ted Heath Orchestra. | ble Britton and Peter Lowe, will Ted told the MELOBY MAKER: | also be on the bill. Ted told the MELORY MAKER:
"The deal was arranged by
Leslie Macdonnell with Bernard Delfont, who is showcasing us in a Welcome Back From

America' presentation.

"This is a big thing for the band—it will be the first time we have appeared at the Prince of Wales."

Ted's regular vocalists, Bob-

### Feldman fails U.S Army fitness test

Victor Feldman has failed his U.S. Army medical. The British multi-instrumental star, who returned to the States last week, reported to the Army for his second fitness test

on Tuesday.

Revealing this news to the MELODY MAKER, Mr. Feldman Snr. said on Wednesday: "This means that Victor will now be able to rejoin Woody Herman on January 22."

Ted Heath is due back from his Stateside trip ground March 3. Two days later he starts a series of late-night Tuesday broadcasts over the BBC's Light Programme. Dates fixed are March 5, 12, 19 and 26.

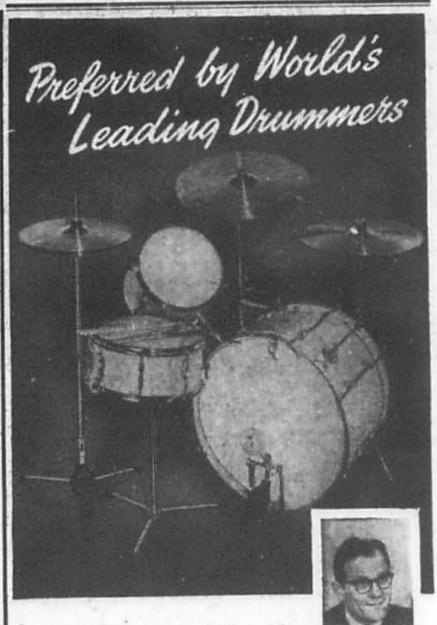
Last Friday, Lita Roza returned from a month's tour of

turned from a month's tour of British bases in the Middle East. Next month she records an LP of jazz standards for Decca.

This Sunday she appears in ATV's "Jack Jackson Show," in the Light Programme's "Variety Playhouse" (January 27) and in Jack Payne's "Off The Record" on BBC-TV on February 4.

#### DATES WITH ALMA

Alma Cogan starts a new Variety tour at the Empire, Glas-gow, on February 18. Follow-up dates take place at the Empire, Liverpool (25th), Granada, Shrewsbury (March 18), and the Lonsdale, Carlisle (25th).



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# 

SWEDISH tour, recording contract, a Light Programme airing and two Festival Hall concerts have already been offered to a new all-star sextet formed by tenorist Don Rendell.

The band, to be billed as Don Rendell and his Jazz Six, makes its debut on February 5. With Don leading on tenor the

#### ~~~~ **MELODY MAKER SCORES AGAIN**

PROOF of the "pull" of the MM was supplied this week by Bradford con-testing bandleader Duggle Mason.

Mason.

Recently the MM announced that his 14-piece band was to break up because of lack of gigs and

residency.
"Since the MM mention,"
says Duggie, "I have had
nine big jobs offered and
more are coming in, Thank

### Sutherland forms a trad 10-piece

Ex-Freddie Randall trombonist Alex Sutherland has formed a 10-piece to tenant a new ballroom opening shortly at Elgin.

Scotland.

The band is being built around the Dixieland six-piece which he has occur running in the Inverness-Aberdeen area.

Alex will still feature the Dixieland group which has already appeared at Elgin, Forres and Lossiemouth.

#### Organist to lead a group at Southport

Hammond organist Jack Lawton is to lead a group for the summer season at the Lord summer season at the Lord Street Bandstand and Cambridge Hall, Southport, commencing in

Jack, who is well known through his association with Dr. Crock and his Crackpots, suc-

creek and his crackpots, succeeds Jimmy Leach at this spot.
Jimmy is now with the BBC
Northern Dance Orchestra.
Edwin Harper and his Band
have again been booked to appear
at the Floral Hall on the prome-

#### **PUBLIC PERSUASION**

Pat Boone's success with his recording of Friendly Persuasion" has led to a two-shilling relssue of the novel published by Messrs, Hodder and Stough-

personnel will comprise Ronnie Brit.
Ross (alto, bari.), Norman Baron (tpt.), Ken Moule (pno.), Don Lawson (drs.) and Arthur Watts white

currently Don Lawson

Jaxx speciality

Rendell told the MM: "The group has been formed specially for jazz and we will feature arrangements with a mainstream feeling.

"An interesting feature is that every member of the group will contribute arrangements and

no regular unit playing mainstream jazz and we aim to fill this gap on the British jazz

Don disbanded his first group two years ago and has since played with the Tony Crombie, Ted Heath and Tony Kinsey

#### Spell with Kenton

He also had a spell with the Stan Kenton Band on its tour of Britain and the Continent last

The new sextet next week waxes a 10-inch LP for Nixa, which is scheduled for release in waxes

May.
Titles are "Will O' The Wisp."
"Jack O' Lantern" (both Rendell originals), "Limehouse Blues,",
"I Saw Stars," "Blue Grass" (an original by baritone-saxist Ron-nic Ross), "I Know Why," "Out Of Nowhere" and an untitled Rendell original,

#### On the air

On February 6 the band airs in "Jazz Band Ball" in the Light Programme (11.15-11.50 p.m.).

After a Bromley debut the band plays at Southend (February 17), Royal Festival Hail (19th) and Acton (21st). Another Festival Hall concert is being negotiated.

IT'S HAPPENING IN AMERICA

# MS Calypso takes over

WHETHER or not you believe the predictions that rock-'n'-roll is about to be ousted by calypso, there's no denying the fact that New York is on a calypso spree.

In a week two new after-dark hostelries have opened-Maxim's Calypso Den and the Trinidad Room, while the old

Club 59 has become The Calypso Room You can get calypso even at

some of the fashionable joints like Le Ruban Bleu and The

Living Room.

All of this has come about largely because of the crowds packing into Joe Costa's Jamaican Room (featuring Lord Flea). Joe ascribes calypso's success to "the animal appeal it seems to make to the women customers."

Over at the Living Room, Ben Segal credited Harry Belafonte with starting the rage. Other nightery managers

anxious to tap the main vein are finding calypso a rough field, however. Acts are few and far between

#### Nice going

THE critics thumbed-down the tunes in Ethel Merman's new musical, "Happy Hunting." Which proves just nothing.

## TEBOOK

#### **Leonard Coulter**

because "Mutual Admira-tion Society" is out in four different waxings and "If'n"

Nice going for song-writers Matt Dubey and Harold Karr, two young Philadelphians whose Broadway debut came after they had written a lot of speciality material for Lena Horne, Dolores Gray and Margaret Whiting.

#### Double or quits

THE incongruous spec-trying to raise money on a TV quiz show to pay her debts has just been dished up in New York.

For Miss Waters it was a triumph of quiet dignity, but many viewers appar-ently found the whole idea very sad.

very sad.

After 47 years as a per-forming artist, one of the greatest, Miss Waters still owes the U.S. Government \$25,000 in back taxes, after forking out all the royalties on her successful autobiography "His Eye is on the Sparrow."

In a bid to raise the cash she consented to appear on a show called "Break the \$250,000 Bank," choosing religious hymns and songs as her category.

She won \$5,000, and will return next week to try for \$10,000.

#### All-night session

TS a tough life for Tyree Glenn to appear daily (except week-ends) on the CBS morning Jack Sterling radio show. He has to be in the studio

at 5.30 a.m. for a couple of hours—and he has just renewed his ten-year contract (22 weeks a year) at the holty-tolty Embers Restaurant in New York, where he plays until 4 a.m.

licence did not cover the theatre for such shows. Promoter Stanley Smith has now fixed an alternative booking at the Commodore Cinema, Ryde.

The times of the shows have been adjusted to 4 p.m. and 6.45 p.m to fit in with the times of the ferry services between Portsmouth and Ryde.

### Bands

by DICK HALL

accompanying Winifred Atwell on her stage appearances. Ronnie Ross will be leaving the Tony Kinsey Quintet, while ex-Kirchin trumpeter Norman Baron is now with Rex Ruttley's Band at the Ritz, Kingsbury.

For a long time there has

Kay Elvin

Cliff Lawrence to

tour Swedish clubs Cliff Lawrence is scheduled to

## Kay Elvin debuts w

TWENTY-THREE-YEAR-OLD singer Kay Elvin made her debut with the Ken Mackintosh Orchestra at Eastbourne

Winter Gardens on Saturday.

Kay, who started her stage career as a juvenile singer-dancer in Leicester, recently returned from Germany, where she entertained the troops. She was featured for a while by Billy Cotton when Doreen Stephens was ill.

#### Patti Forbes leaves

Patti Forbes, vocalist with Mackintosh for four years, has given up touring, but will do Ken's broadcasts for the time

Glaswegian Patti is to wed Sgt. Urban Sargent of the U.S Air Force in May, at Sculthorpe, where he is stationed

#### Rock-'n'-roll hits

Ken's latest band record due out on HMV next week, couples "Slow Walk" with "Applejack," from the new Bill Haley film, "Don't Knock The Rock."

The band is to return to the Villa Marina, Douglas, Isle of Man, in June for 14 weeks, which is almost double last summer's season.

#### NO BOUNDARIES

fly to Sweden today (Friday) for an eight-week singing trip.

He will appear at the Swedish Musicians' Union building in Gothenburg for the first two weeks and will then make a tour Jerry Allen and bis Trio, currently playing in "Lunch Box."
"Musical Cheers," "The 64,000
Question" and "The Carroll
Levis Show," will be seen on the
entire ITV network in "Lunch
Box" from February 18. of night clubs, restaurants and ballrooms Cliff has been working with

#### Celebrations and

Cecil Hunter and his Top-notchers have celebrated their tenth anniversary at the Kinema Ballroom, Dunfermline, by taking a successful audition with the BBC.

Pianist-leader - Percy Warden has just celebrated five years as MD of Brighton's Grand Hotel and Worthing's Warnes Hotel.

#### -a disappointment

Petrol rationing has ended a 10-year run for Brighton planist-leader Nat Gilder at Strood's Hotel, Sayers Common, on the London-Brighton road.

thousand fans booked to see Lonnie Done-gan at the Empire, Portsmouth, on Sunday, January 27, will now

have to travel five miles by sea to the Isle of Wight. Reason is that, after the two concerts had been sold-out, it was discovered that the Empfre's

Two bo

## the Jazz From London unit,

**NEWSBOX** by

**Jerry Dawson** 

an offer to star in a German musical film, in which she would speak and sing in would speak and sing in German. The film would be

based on her life-story.

If she agrees Eve will start work on the film immediately

following her season in
"Aladdin" at Coventry.
Eve has also signed for a 10week tour of summer resorts in Harold Fielding's "Music for the Millions."

DUNDEE. - Mark Cohen, change planist with the Ideal Four George in strumen-tal group fea-

tal group fea-tured in the resident show at the Palace Theatre, took

Theatre. took over last week when the show's planist-MD was taken nill. The group moves to the Galety, Ayr, next Monday and broadcasts in "Workers' Playtime" on February 7

SWINDON.—A modern lazz club is to open next Monday at Gorse Hill Co-operative Hall.

WEST COUNTRY.—The con-testing Raymond Raye Orchestra has signed for its seventh summer season at the Pier Ball-room, Weston-super-Mare,

EASTBOURNE.—Name bands fixed for the Winter Gardens Ballroom include Nat Temple (February 23, June 10), Frank Weir (March 9), Johnny Dankworth (April 22), Ted Heath (May 18), Kirchins (June 1), Equads (15th), Eric Delaney (22nd). (22nd).

a 14-piece band at the Marine Hall and Gardens, Fleetwood, for the summer season. He will remain MD at the Apollo and Casino Ballrooms, Manchester.

NORTH WALES. — 14-year-old Martin Drover is to play a trum-pet solo with Nat Temple's Orchestra in "Children's Hour" on BBC-TV tomorrow (Saturday).

BELFAST. — Loraine Ramsey, former Nat Allen vocalist, has joined Norman Williams at the Top Hat Ballroom, Bray. Another change brings in sax-vocalist George Carlisie in place of Lester Drummond,

YORKSHIRE. can leader Jack
Dixon has
taken a quintet into the
Club Europa,
Bradford

Guitarist Jim Smith and vocalist Marlane Jackson have left the Leeds-based John Bentley Quartet. . Vocalist Sheila Eaton has joined Lew Stone's Band, resident at Leeds Mecca Locarno. . Joan Regan, Brian Reece and Jimmy James, head a concert bill in aid of the Knights of St. Columba (British Council) at St. George's Hall, Bradford, on Pebruary 10.

NORFOLK.—Pamela, wife of King's Lynn planist-leader Les Wheeler, has given birth to a daughter.

BRISTOL.—A new jazz club, formed by ex-Paramount Club trumpeter Johnny Stainer, has just opened. Name: The Nest. Atmosphere: "Cosy, with no rowdyiam"—says Stainer

## Don't miss the

## ELVIS PRESLEY

CONTEST

Record-players each records to won as

STARTS MONDAY

JAN. 21



WEDNESDAY, February 6, is a big day in the musical calendar. A day to be anticipated with joy or apprehension. It all depends on how you feel about the H bomb.

The real thing is, of course, too awful to contemplate. I refer to the Haley bomb that is due to explode at the Dominion, Tottenham Court Road. This will be the first of a series of flash points across the face of Britain. The possible violence of the explosions is conjectural.

Certainly the charge has been well primed. Lurid accounts of the devastating nature of the H bomb reached us before the release of the Haley film, "Rock Around The Clock." Haley's fans, we were told, were blasted into a frenzy; some of them ran amok.

In quite a few of our cinemas, his British fans attempted to demonstrate that this was true. Watch Committees deplored; reporters wrung many a juicy story

out of the lean facts; magistrates frowned.

Here and there, phlegmatic filmgoers wondered what all the fuss was about. Some were even heard to ask who Haley was.

#### Vocal group

Bill Haley was born in Michigan 29 years ago, learned to play the gultar, was member of a vocal group, the Down Homers. He didn't really amount to much

until he started recording with his own band, The Saddlemen. First disc, "Rocket 88," sold a mere 10,000, but it had a titular significance. A learned songwriter suggested that the band should be called Bill Haley's Comets. It was.

With his preoccupation with roots Haley might have been

rocks, Haley might have been a miner, but there is no mention of this in his publicity. In the light of his own statement, he must be credited with devising the H bomb formula ("We tried for a new sound, using mainly strings").

#### The effect

And a bit more. New sounds are no good unless they're heard. Haley electrified his. Steel guitar, two six-string guitars and an accordion are linked to a high-power ampli-fier. Three huge loudspeakers throb from the stage.



## THE COMETS ARE COMING

Eye-witness accounts of what

happens at Bill Haley concerts

reported by TONY BROWN

We don't have to guess the effect of the Haley band in per-British musicians have shared the bill with him on American tours. None, so far as I am aware, admires his music-but they vouch for its potency.

"Fantastic," declares Lewis tenor man Art Ellerson. "Like a train coming at you. So loud that you can't often hear the tenor—and he doesn't exactly under-blow.

" Sometimes, when Haley came on, the audience rushed toward the stage. Yet the crowd was strangely mixed-middleaged folk tapping their feet, married couples right with Certainly not predominantly teenagers."

#### Perspiration

Haley doesn't really need to work on his crowds, but he does that anyway. All observers agree that the instrumentalists never stay still, come off the stand lathered with perspiration.

The routines are obvious to the point of monotony, the tempos repetitive; the showmanslapstick. ship amounts to slapstick. Haley foots the bill for instru-ments and the fragile bass is an expendable item. Not only does the bassist sit on his instru-

ment while playing; now and

ment while playing; now and again the tenor player climbs on to his back and honks, too.

Audience response? Ecstatic screams. And the bassist wears trousers that split easily and he bends often. Hildrity.

But never, throughout the antics does the socking great off-beat flag. The drummer cracks out the rim-shots, barely touches a cymbal.

Hypnotic

There is some disagreement over the hypnotic nature of the performance, Mass excitement—yes. But rowdiness? "No," says Freddy Randail, "Most of the riots you've heard about are caused by the anti-Negro elements, not by the music."

But one member of the Randail band saw men thrown off the

But one member of the Randall band saw men thrown off the balcony during a Washington concert. Another saw chairs salling through the air. Generally, though, it is conceded that attendants keep a close eye on events. Says Lewis drummer Andy White: "The compere asked the crowd to behave before the shows; told them that they could get the music a bad name." Haley is described as a mild man—"Not a bit what you'd expect "—a strong family man, in fact. It is said that there was a no-drink-no-women dictum in the early days. The musicians? A pleasant, friendly bunch, sometimes apologetic for what they were playing. All are described as very capable players.

#### Rìch vein

Haley, one feels, is very much aware that he has struck a rich vein, not at all sure that it will last long. It is said that his band is by far the highest paid in the world. He has presented every man with a Cadillac and a proportion of earnings have been sagely invested.

sagely invested.
Stan Bourke, drummer with
the Randall band, describes
Haley's music as a frontal
assault, relentless and compel-

ling. "It certainly creates a lot of tension. It gets you...
Yet Freddy insists that there is nothing delinquent in the music. "There was less trouble music. than you'd normally find over here. We have plenty of young exhibitionists who go to a con-cert not to listen but to perform

#### No trouble

They are the danger, so far as the Haley concerts are concerned. We may take it for granted that this has not been overlooked. If Mr. F. Smidmore, of the Odeon, Manchester. is typical, then cinema managers aren't scared. "Most of the Rock-'n'-Roll riot stories were exaggerated—the fault of the Press. When the Haley film opened at the Gaumont here, there wasn't a scrap of trouble. When the band comes here, there will be 3,000 people with one god—Bill Haley. He has only to speak to them; they'll listen.

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listen.
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## TOROK ('WHEN MEXICO GAVE LIKELY FOR PARIS

PARIS, Wednesday. THERE are rumours concerning big names for Paris.

But in the face of recent losses, it is uncertain how many of them will come off.

However, it is understood that negotiations are going on not only with Erroll Garner and also Jackson but Mahalla

#### TONIA BERN RETURNS TO QUAGLINO'S SPOT

Belgian-born Tonia Bern, who sings in five languages, returned to Quaglino's, London, on Monday.

between Maurice Chevalier and Louis Armstrong.

#### Old friends

Chevaller and Armstrong

Chevaller and Armstrong are old friends. Indeed, I believe Chevaller gave Armstrong the idea of drinking a little lemon and glycerine before going on the stand. Chevaller is now the artistic director of the Alhambra, and it does seem likely that he has invited Louis over. But nothing has yet been confirmed. confirmed.

#### The Duke may tour

Talks are also being carried on with a view to bringing Duke Ellington to Paris. His combination would not be so large as the last one, but no final decision has been taken.

TUBBY HAYES, whose first bandleading venture folded in October after 18 months, has formed an unusual new group.

The band will be resident at Rik Gunnell's Club M, but will debut at London's Club Basie on February 2.

Tubby will lead on tenor, baritone and vibes. Completing the group are Bert Courtley (tpt., vibes), Eddie Harvey (tmb.), Bill Eyden (drs.) and Phil Bates (bass). All the front line will play plane.

Tubby has just signed an exclusive contract for Tempo records, and his first 12-inch LP—featuring quintet with trumpeter Dickie Hawdon—is due for release this week.

A MERICAN singer Mitchell Torok will star for a fortnight at London's Prince of Wales Theatre from February 18.

During his Prince of Wales season he will also star in Val Parnell's ATV show, "Startime."

to Prince of Wales

David Hughes returns to West End Variety next Monday (21st) when he plays second top to Winifred Atwell for two weeks at the Prince of Wales Theatre.

Between shows on the follow-ing day he appears on ITV with Mantovani and his Orchestra,

It was at the Prince of Wales in 1952 that David made his first big impact upon West End audi-ences as featured singer in the "Folles Bergere" revue.

The singer arrives in Britain on February 15. His first date is in "Sunday Night At The London Palladium" on February 17. Hughes goes back

After his London appearances, Torok makes a 12-week nation-wide tour that will take him up to May 26. With the exception of one or two dates, the whole Torok tour has been finalised.

#### Tour dates

The itinerary is as follows:
Prince of Wales Theatre (February 18 and 25 weeks); Empire,
Glasgow (March 4 week); Empire,
Edinburgh (11th); Hippodrome,
Manchester (18th); Empire, Newcastle (25th); Empire, Liverpool
(April 1); Empire, Pinsbury Park
(8th); Hippodrome, Brighton
(15th); Hippodrome, Birmingham (22nd); Empire, Chiswick
(29th). ham (29th)

At the time of going to press the weeks commencing May 6 and 13 had yet to be fixed. Torok starts the last week of his tour at the Hippodrome, Bristol, on May 20.

MM readers

invited back

Chris Barber reports a "very good attendance" at Monday's recording of his Radio Luxem-bourg programme "Your 9 O'Clock Show" after his invita-tion to MM readers to attend the

session.

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#### \* See also Jazz Club Calendar (Page 12)

ALL-STAR JAZZMEN

AND HIS BAND

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26 SHEFFIELD CITY HALL 27 LONDON STOLL THEATRE

29 - DUNDEE CAIRD HALL 30 - EDINBURGH USHER HALL FEB. - MANCHESTER FREE TRADES HALL

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## The next recording in the series, which stars the Barber Skiffle Group and Dennis Lotis, will be on February 4 at the Star Sound Studios, 18, Rodmarton Mews, Baker Street, W. MM readers are again invited to attend before 5.30 p.m.

RECORDINGS of America's famous Newport Jazz Fes-

tival will be heard on the Light Programme's "World Of Jazz" airings on January 30 and February 13.

Singer Marion Keene stars for a season in cabaret at London's Colony Restaurant from February

Lonnie Donegan has appointed tenorist Peter Buchanan as his personal manager.

June Robinson, trumpeter-vocalist with the Denny Boyce Orchestra at the Orchid Ball-room, Purley, opens for a week's cabaret on February 11 at Streat-ham's Stork Club.

Alan Green, drummer with the Celtic City Dixielanders, marries London secretary Marion Abbott on January 26 at Harrow Register Office,

The Hector Gedall Trio and singers Annette Scott. Terry Da Costa and June Praser started a five-month tour of U.S. Bases in MUTOCCO last week.

Terry Kennedy's Rock-'n'-Rollers will be heard on the opening date of a new club at the Conway Hall, Holborn, on January 24 for lunch-time rock-'n'-roll sessions.

Pianist Vince Holland and trumpeter Jackie Weber have Joined Roy Kenton's Orchestra. resident at Wimbledon Palais in place of Arthur Greenslade, now with Geraldo, and Les Condon.

Sophie Tucker—the "Last Of The Red Hot Mammas"—will open at London's Care de Paris on April I

Danny Purches, Bill McGuffle and Johnnie Gray's Band of the way appear in a concert on Sun-day at the Gaumont, Taunton.

Singer Maxine Daniels files to Amsterdam, Holland, on March 29 for radio dates.

Italian singer and guitarist Serenella opened on Monday at the Edmundo Ros Club, Regent Street, for two weeks.

Singer Joan Small starts a tour of U.S. Bases in Germany on February 4 at Wiesbaden

Contact man Mervyn Harman leaves Messrs. Lawrence Wright on Monday to join Disney Music under exploitation manager Les Parrell.

Clarinettist Albert Nicholas is now playing at Metro Jazz with Guy Lantte every night except Mondays.

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LAST week, Steve Race discussed a point made recently in the Sunday Times by Raymond Mortimer, one of the paper's book critics. Mortimer wrote:

"Everything I have read about the history of taste suggests that nobody has ever been a perceptive judge of imaginative work when it has come from men younger than himself by 25 years or more. (This applies to the visual arts and music no less than to literature.)"

Race contested the point

Race contested the point and asserted that Edgar Jackson, the senior MM critic. had proved it wrong. He went on to say that writer Stanley Dance was next to face "the danger age" and that he would watch with interest.

Here are Stanley Dance's

comments:

My position as an authority on West Coast Jazz would appear to be somewhat undermined by Raymond Mortimer's theory and Steve Race's reflections.

I would respectfully point

I would respectfully point out, however that I am not next in seniority to Edgar Jackson, although careworn features so grievously exaggerate my years as to excuse Steve's assumption.

#### in reverse

In fact, if Mortimer is right—and I am more in-clined than Steve to agree that he is—then musicians

that he is—then musicians of 21 and over may still be perceptively judged by me for several months.

There is one important aspect of this subject on which Steve neglected to touch: namely, does the theory hold true in reverse? Is the callow youth in, say, his early twenties able to judge perceptively the imaginative work of men older than himself by 25 years or more?

As I have pointed out before, there is a tendency for each generation to reject the criteria of the preceding one. Often, so muddle-headed is the state of rebellion, the criteria of a still earlier generation are re-adopted in desperation.

Thus we have the bizarre

desperation.

Thus we have the bizarre sartorial taste of today's Edwardians and the acceptance of very decrepit music in the oldest band style of

#### To the point

But more to the point is that sudden and, I submit, irrational rejection of the Swing Era's standards on the part of the post-war generation. "Old" critics do indeed write without sympathy or understanding of "new" jazz, which they often fail to recognise as jazz at all but isn't the converse true of many "young" critics?

verse true of many "young" critics?

Recently, in Down Beat, Eddie Condon was quoted as approving Joseph Conrad's opinion that you should not write before you are 40. "What can you say before you're 40, anyway?" asked Eddie.

Has apyone here under 40.

Has anyone here under 40 written anything worth-while?—Stanley Dance.



PAYNE



DAVISON



STEELE

SEE from the best-selling records lists that
oung Tommy Steele's
Singing The Blues" is
ight up at the top, while
onnie Donegan's "Showase" LP has been topping young Tommy Steele's "Singing The Blues" is right up at the top, while Lonnie Donegan's "Showcase" LP has been topping the long-playing sellers for some time now. The same artist's "Dead Or Alive" is still high in the provincial charts.

In addition, discs by other skiffle groups, such as the Vipers, are selling briskly all

over the country.

Exactly what it is, I wonder, about this particular style of music that appeals so steadily to so many people?

#### Legend

The explanation for Steele's success is not too hard to find; he is, after all, more a Rock-'n'-Roll singer than a "skiffler," with all the fantastic legend attending the phenomenal success of Rock-'n'-Roll in America to heart the expert exploitation to boost the expert exploitation his records receive from his company ever here.

But what about the skiffle groups—which, certainly in best-selling guise, seem to be an almost exclusively British fad at the moment?

At first sight it is hard to find a convincing reason for their having so wide an appeal. Although in the theatre many middle-aged people enjoy skiffle music, there is no doubt that the majority of older audiences (particularly so for as the record (particularly so far as the record buying public is concerned) find this music too loud and brash— and not sufficiently melodic for their tastes.

The jazz traditionalists, too, affect to despise skiffle music, seeing in it an unwarranted commercialisation of their cherished folk music

#### Where?

Where, then, do the vast audiences who cheer and stamp the skifflers to success come from?

Not, I am convinced, from the ranks of "pop" record buyers. is possible that the group would It may be significant that all the skiffle best-sellers have been those associated with one artist only—not, as is the case with or out dancing, would still have

In my opinion—though the skiffle artists would die rather



than admit its truth-this huge appeal lies in the fact that a large proportion of these audiences are actually Rock-'n'-Roll

For does not skiffle music share three distinctive traits with Rock-'n'-Roll—an exaggerated use of guitars, a heavily exaggerated off-beat, and an exaggerated style of mouthing the aggerated style of mouthing the words?

It is because they find these common qualities in skiffle music, I contend, that the Rock-'n'-Roll fans flock to swell the ranks of the skifflers proper.

#### Success

JUST how much the success of this type of music de-pends on its audience was brought home to me, incident-ally, by a set of viewer apprecia-tion figures shown to me recently.

A skiffle group on an "Off The Record" TV programme a few weeks ago drew the lowest appreciation figure of any act on the show.

The programme was relayed at 10 p.m. Had the programme been transmitted at, say, 7, 1t

Afterthought on the tradi-tionalists' dislike of skiffle music: Is this merely because it has become popular? Do they work on the cultist principle that only those things appreci-ated by the few can be good? They cheered it loudly enough

when it was featured just as one facet of a jazz band's repertoire -and the music hasn't altered!

#### Enthusiasm

WHAT was the first thing Wild Bill Davison and Gene Schroeder, of the Eddie Condon band, did after their 'plane landed at London Airport on Tuesday?

Did they have a meal, call for a drink, ask to see Buckingham Palace, go shopping or whip out their cameras?

They did not.

Pianist Schroeder and cornetist Davison flung their baggage into their hotel rooms and grabbed a taxi to Newman Street, where they charged up the stairs to "John's Attic"—the specialised record shop run by Johnnie Rowe—and produced a flat brown paper parcel a flat brown paper parcel.

"These are the acetates of 12 LP tracks we recorded only last Friday." Davison panted. "A guy gave them to us just before the 'plane took off and we

been at home watching the haven't heard them yet. Some-body told us you had hi-fi equipment. Can we please play them

Afterthought on the tradi-

There's enthusiasm for you!

Footnote for the inquisitive: The tracks featured Davison. Schroeder, Cutty Cutshall and Bob Wilber playing jazz against an entirely new type of string scoring arranged by Dean Kincaid—one-time arranger for Tommy Dorsey and Bob Crosby.

They will be issued in America on Columbia (Philips over here, please note).

Davison's verdict: "Those strings knock me out!"

#### Quotes

MY favourite quote of the week (also from Davison, on seeing his first London policeman): "So if a cop tries to catch you here, you're okay so long as you run faster than he does. In New York they have guns and if you try to run they just shoot you down..."

Second favourite quote (frommodel Joan North, recently commère at the Savoy cabaret and one-time comedienne in the fabulous Bobby Nesbitt revues at the Prince of Wales); "The trouble with Show Business today is that, by the time you're old enough to know where you're going, you're too old to



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NOW that Victor Feldman has once again left our country, this time probably for quite a while, I feel that the sentiments of all the British jazzmen and enthusiasts who were fortunate enough to share the stand with him or hear him play must not go unexpressed. the stand with him or hear him play must not go unexpressed. Victor brought a breath of fresh air into our jazz scene when it was most needed, and the example he set with his superlative playing on three instruments was matched only by his personal charm and sincerity. We wish him even further success in American jazz, but his

cess in American jazz, but his return to the States has left a

gap over here which we only wish we could fill.

It is with real pride that I list myself amongst Victor's most ardent admirers.—Johnny Dankworth, Denmark Place, W.C.2.

#### Great-soloists

A LTHOUGH holding great admiration for the new Johnny Dankworth Orchestra, I must disagree with Mr. N. Gerety (12/1/57). I still think Ted Heath stands high above any British rival.

I doubt if there is another band in the country that could

present a programme where 14 out of 17 members could stand up and play a solo as immaculately as the boys in the Heath



band did on the January 1 Such a collection of artists put together could not fail to be the best.—E. A. Parkinson, Yeadon, nr. Leeds. broadcast

Heath's

dropped 3.5

risen. inconceivable Johnny Dankworth would allow a member of his band to play rock-'n'-roll numbers while lying on his back on the stage, as Heath now does, to the dismay of his more discerning supporters

If it were not for the chance of hearing Messrs. Blair, Hawks-worth and Mackenzie, I would not bother to listen to the band.

—John Pitchers, Neasden,

#### Sandy Brown tops

In the coming year there is undoubtedly going to be a boom for the Trad. bands. Chris Barber has reached the top of the popularity poils with "his" brand of jazz, but there is very little mention of Sandy Brown's band, which is far superior to the Barbers, Colyers, and what have you.

Sandy and his band have a much fresher approach to their music than other bands. He and Humphrey Lyttelton are, in my opinion, the only two true jazzmen who "play as they please," and do not worry about getting to the top of the poll.—A. J. Keane, Plumsfead, S.E.18.

#### COLLECTORS' CORNER-Edited by Max Jones and Sinclair Traill

## GEMS from the Eddie Condon treasury

passed since we first bought a record with Eddie Condon's name on the label.

"Nobody's Sweetheart," by the McKenzie and Condon Chicagoans, was our introduc-tion. After that, he cropped up regularly—in the personnel of records by the Mound City Blue records by the Mound City Blue Blowers. the Chicago Rhythm Kings, Nichols, Mole, his own groups, and one of Waller's.

Condon wasn't known then as a raconteur, and there was no suspicion abroad that he would one day take wings as an author.

#### Saloon keeper

But he was a big name in the small world of jazz record collecting just the same. A founder member, almost, of the Chicago Style movement—very much the thing in those days—and a respected "section" banjo player.

Later Condon moved over to guitar. Still he was a rare bird, a guitarist who never wanted to

a guitarist who never wanted to take a solo.

"That's for a purpose," Condon told us. "I don't know enough about the guitar. I'm a saloon keeper."

So far as this country went, it was not until the war years, when some of the Town Hall Jam sessions were relayed by the BBC, that we encountered Condon's wit.

Apparently he had got himself the reputation, up till that point, of being a retiring fellow who on no account looked a leader.

#### Dave Tough

In the nature of things, though, he acquired a sort of seniority among the New York Dixielanders; he organised sessions and, on some of the club jobs, called the tunes from his guitar chair.

But that was the extent of his public speaking. He resisted any attempt to get him out front, and Dave Tough once said: "Eddie is the greatest man behind a band."

Then Ernie Anderson prevailed on him to make the announcements at their first Town Hall

concert. It was not well patron-ised, and Condon's opening speech began : "Lady and gentle-man."

man."
In the years that followed.
Condonisms were ejected fast
and often. Asked by a reporter:
"What is the capacity of your
club?", Eddie told him: "Oh,
about 200 cases."

Questioned on the difference between bop and Dixieland musicians, he explained that "Bop men flat their fifths whereas Dixielanders drink

"Bop men hat the whereas Dixielanders drink theirs."

His weekly record column used to be full of typically crisp stuff when we saw it. One commenced with this report of Condon's conversation with a Record Man.

"'I have some mighty tasty

That the essence emanates from Condon himself can be proved by reading his first book, We Called It Music, done with the late Thomas Sugrue t, and then his latest, Eddie Condon's Treasury Of Jazz, edited by Condon and Richard Gehman.\*

The same tough, snappy, hard-boiled-with-soft-centre character emerges from both; the same enthusiasm and prejudices are

enthusiasm and prejudices are there, too.

Condon describes his Treasury as "a painless book about jazz." In fact, it is an anthology and a pretty rewarding one.

#### 'Jazz Cult'

The only real pain it caused us was inflicted by George Frazier, whose reprinted Lee Wiley sleeve note seemed to us monumentally snobbish and embarrassing.

Among the joys to be found in the Treasury are Richard O. Boyer's "Bop: A Profile Of Dizzy," from The New Yorker; Whitney Balliett's "Pandemonium Pays Off," a profile of Norman Granz from Saturday Review; Gilbert Millstein's "The Commodore Shop And Milt Gabler," from The New Yorker; John Hammond's Down Beat article, "20 Years of Count Basie"; Condon on Turk Murphy, and Carlton Brown on Wild Bill.

Our Borneman has a powerful piece titled "The Jazz Cult";

Down Beat's Hentoff is in there with "Jazz And The Intellectuals"; several people write about Bix, and there are tributes to Waller, Pee Wee, Tough, Charlie Parker, Glenn Miller, Hampton, Ellington, the Dorseys and others.

e CONDON-"for a bad hangover, take the juice of two quarts of whisky "

#### A stab

Balliett delivers a short, telling stab at Kenton ("Artistry In Limbo"), and Condon swipes at Mezzrow in odd places scattered about the book. Almost anywhere, the narrative is liable to be interrupted by "E. C." notes in brackets. This makes for originality if not for continuity. To close the book, there are eight jazz stories.

The opening chapter, presenting Condon through the eyes of wife Phyllis, Frazier, Gehman and Millstein, contains a lot of bad reading for any member of a Temperance Society.

Condon, we learn from Frazier, does not hold with the defeatism of the late Robert Benchley, who thought there was "no cure for a hangover but death."

"For a bad hangover, take the juice of two quarts of whisky," is the Condon dictum.

† Peter Davies, 15s. Also Jazz Book Club editions. \*Dial Press, New York. Ob-tainable from Dobell's Jazz Record Shop, 77, Charing Cross Road, W.C.2.



new releases here by Liberace, he said.
"' I've given up record reviewing permanently, I said."

#### *Hard-boiled*

Condon's humour is marked by its brevity and deflationary ten-dency. He talks freely in his own kind of short-hand; and when he —or one of his literary collabora-tors—writes, the capsuled style is maintained.

## Congratulations,

TED HEATH'S placings in the Down Beat Poll—seventh in the "Jazz Band" section, 11th in the "Dance Band"—are so remarkable that Ted and the members of

Ted Heath

High Society

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ago, that a British band could from the start.

#### Steve Race

congratulates TED HEATH on his poll rating in the States

achieve such placings in an open American poll, beating Goodman, Hampton and Sauter-Finegan in the jazz department, plus Lawrence Welk and Guy Lombardo in the "sweet" line?

Admittedly Ted only polled 185 votes in all, but those votes came from readers who considered his band the best in the world.

There must be many more who would rank Heath in the top half-dozen: and that is really something to crow about in the competitive music busi-ness on that side of the Atlantic.

#### Sterling stuff

Let us therefore, do a bit of crowing. For it is the sterling musicianship of the Heath band which has put it in top class of Down Beat poll-winners.

Other bands may rely on slick Press agents, flashy stage shows and coast-to-coast television Without disappearances. respect either to Ted's publicity men or to his impeccable stage presentation, it can be said that neither of these were principally responsible for his victory.

It is the ability of the Heath musicians to play their instru-ments brilliantly well, both as soloists and in ensemble, which has given British jazz its proudest moment so far in the world musical scene.

Let me offer congratulations to Ted and to his whole organi-sation on behalf of us all.

#### No, Mr. Payne

JACK PAYNE'S reply to what he calls my "Apologia for the Musicians' Union" is based on the popular idea that the MU should insist on some kind proficiency test before admitting applicants to full mem-

his organisation deserve a vote of thanks from every jazz idea. As a matter of fact, I enthusiast in this country.

Who on earth would have would thave supported the imagined, even a couple of years idea if it had been practised

But let me ask Jack Payne one simple question. Granted that it is desirable, how in heaven's name is one to run

who are to be the judges?
Who are to be the judges?
Not Union officials, surely. Even their best friends wouldn't claim that some of our officials are qualified to assess a musical performance. Who knows some of them might even fail!

#### You know!

If the panel of adjudicators is to consist of noted musicians, I can think of several big-name players earning vast sums per week who would not pass a basic musical test.

musical test.

Obviously one cannot name names, but you know who I mean—and the people concerned know as well. They must have turned pale as they read Jack's words.

Again, is the panel to be paid for its exhausting audition sessions? Musicians of the top calibre demand large fees, and I'd hate to see the MU subscription raised by a couple of hundred per cent in order that an audition panel may be financed, musicians thrown out of their Union, and a pool of blacklegs created to plague us.

#### Difficult question

Most difficult question of all, how is the scheme to be begun at this late stage? Do we make the test retrospective, call up every existing member for an audition, and, having per-suaded him to undergo an examination, throw him out for his pains?

Or do we refuse admission to Terrible Trombonist A, while allowing Terrible Trombonist B

to continue in membership?

No. Jack Payne's scheme is good in principle: impossible in practice. I dare say one or two bandleaders of Mr. Payne's generation would have to undergo a hasty refresher course in the rudiments of music before going into the audition room, and at least one near-millionaire would find himself without a Union card.

#### ILY SONGS HAV

WHEN Eve Perrick, appearing on the Show Band's Music For Always programme the other day, said she preferred middle-aged American singers singing songs by middle-aged American composers, she showed good taste.

After all, you can't go far wrong with Sinatra and Cole Porter. When she then went on to say she objected to our local "cement mixers" and "bus drivers" turned singers. without giving a clear explanation for this dislike, it seemed to me not only unfair, but also, perhaps, in rather poor taste.

#### 'Upsets my theory'

But when I read her Daily Express column, the next day, I was left in no doubt as to what she was getting at. Let me quote from her column:

"Mr. Pat Boone is the young man who upsets my theory that all the new boys in the 'pop' song racket are recruited entirely from the artisan class—cement mixers, lorry drivers, dishwashers, etc.

### scatty songs (especially titles —"Tutti Frutti," "Long Tall Sally," and the inevitable ditty about the alligator everyone is going to see anon) to a claque of screaming sillies, rather lowering for one of your mental stature?" In simple language, Miss Perrick is saying you can't expect anything better from

SATURDAY, JANUARY 19:

5.30-6.0 a.m. J: D-J Shows

(daily). 10,30-11.30 J. As above. 11.30-12.0 A 1: Fletcher Hender-

11.33-11.55 C 2: Jazz Dises. 11.45-12.15 p.m. DE; Jazz Cock-

12.0-12.18 A 1 2: Five Blind Boys, Spirits Of Memphis, Mahalia Jackson.

2.5-2.30 C 1; Mainly Modern. 4.10-4.45 P 1; World Of Jazz. 4.15-4.45 Z 1; Swing Serenade 6.45-7.30 M; Horace Silver. 6.45-7.0 F 2; Erroll Garner. 9.0-9.30 J; Hollywood Music. 9.30-9.57 B; Panassie On Tatum. 9.30-10.30 W: Atlan Freed, Swing

9.30-11.0; 11.10-13.0 Q: Top Ten, Dorsey Memories, Paul Smith,

9.30-11.0; 11.10-1.0 a.m. I: Daneing Round Germany. 10.5-11.0 J: America's

Music, 10.10-10.30 Y: Jazz 1957. 11.0-11.50 DL: Baker's Dozen. 11.5-12.0 J: D-J Shows. 1.5-2.0 a.m. H-Q: Hollywood-New York.

SUNDAY, JANUARY 20: 6.5-7.0 a.m. J: D-J Shows. 10.45-11.25 J: As above. 11.30-12.0 A 1 2: Ameri-

Compiled by F. W. Street can Folk Lore. 7.35-6.0 p.m. F 2: Shearing. 9.0-10.55 S: For Jazz Fans. 9.45-10.30 B: Public Jazz Concert. 11.0-12.0 J: Serenade.

MONDAY, JANUARY 21: 12.6-12.30 p.m. J: Martin Block (daily), 12.30-12.45 J: Strictly From Dixie.

7.40-9.10 Z 1: Champs-Elysées Jazz.

9.10-10.0 S: For Jazz Fans. 9.15-9-45 P 3: Hamp. 10.5-12.0 J: D-J Shows (nightly). TUESDAY, JANUARY 22:

ASTORIAS

7.30-8.0 P 2: Swing By Heath. 8.20-8.45 H 2: Mississippi Jazz. 9.0-9.30 Z 2: Swing Seranade. 9.10-10.0 S: For Jazz Fans, 9.15-9.55 B-250m: The Real Jazz. 9.20-10.0 A 1 2: Miles Davis.

"Mr. Boone, of course, is the one with the college education. So I said: 'Isn't singing those

the lower orders-the cement

But a college graduate?

Miss Perrick sounds to me

mixers and dish-washers.

Whatever next!

like a mixed-

up musical

However scatty a song

is, singers have

to sing it. They

have no say AT

ALL in the matter. Miss P. ought to know

She also

ought to know

snob.

that.

classes.

WEDNESDAY, JANUARY 23: 12.30-12.45 p.m. J: Strictly Dixie. 5.20-5.50 Z 1: Jazz Session. 5.30-5.55 P 1: Modern Jazz '57, 8.30-9.30 P 3: Jazz For Everyone. 9.10-10.0 S; For Jazz Fans. 9.30-10.0 F 4: For The Jazz Fan. 9.45-10.0 J: Dixieland.

10.0-11.0 1: Edelhagen, Müller Trio.



around that her idol Sinatra started life as a newspaper delivery boy.

And Perry Como-a common barber.

> D A I L Y Marjorie Proops, on this week's Music week's For Always programme. bashed the BBC with a spirited, logical and irre-futable plea for much more

By MAURICE BURMAN dance music at that the gifts of musical talent and musical hour of 9 p.m., when people of musical talent and musical hour of 9 p.m., when people are scattered among all feel like dancing, and not at tasts are scattered among all feel like dancing, and 11 p.m., the hours of 1 p.m. and 11 p.m., And while I have no wish to when their thoughts are con-upset Miss Perrick and her pet cerned with eating and sleeping. theories, I think she might as Meanwhile, Roy Fox, on the well know it is whispered same programme, spoke with

> 11.5-12.0 O: Eddie Gondon. 11.10-120 I: Hampton-Hawes Trio, Baker, Hoder 11.15-11.50 DL: Jazz Band Ball.

THURSDAY, JANUARY 24:

5.5-6.40 p.m. C 1: AVRG Jazz. 8.30-8.55 J: Instrumental Mood.

9.10-10.0 S: For Jazz Fans, 9.20-10.0 I: Chu Berry, 9.30-10.0 F 4: Pets Johnson, 9.45-10.0 J: Mood For Moderns, 10.0-11.0 P: Jazz On The Air, 10.25-11.0 C 1: Jazz Music,

0-9:30 Z 2: Holiday dazz.

10.35-11.0 H 1: Harry James.

FRIDAY, JANUARY 25:
12.30-12.45 p.m. J: Strictly Dixie.
3.0-3.30 I: Elliot Lawrence.
4.0-4.30 K: Jazz,
5.10-5.40 L: Jazz Review,
8.30-9.0 J: R-and-B,
9.10-10.0 S: For Jazz Fans.

9.20-10.0 Q: New U.S. Jazz Discs. 9.55-10.15 Z 1: Jazz Actualities.

10.35-11.0 H 2: Harry James (R).

7.9-9.0 and 10.0-12.0 T: This is

the wonderful grace and charm that is entirely his own, about the days of the thirties when he was the first American bandleader to appear at the Royal Command Variety Performance in 1930.

He goofed. It was 1933. I cught to know; I was his drummer.

AT THE JAZZ BAND BALL. STEPHANE GRAPPELLY QUARTET: LAURIE GOLD AND HIS PIECES OF EIGHT. 11.15 p.m. 9/1/57.

AURIE GOLD started first and we heard nice work from
the boys. But the player that
caught my ear was chubby, to Joe McIntyre for his
19-year-old trumpeter Joe Mc- as a jazz trumpet player.

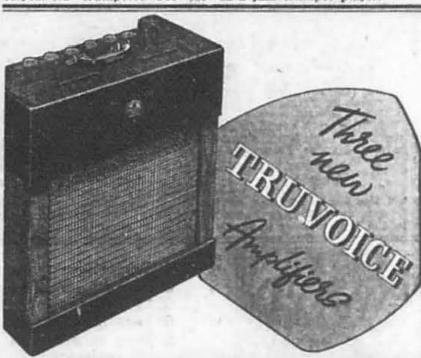
Intyre, whose phrasing, dynamics, attack and control were most Bixian. Joe actually works for Vic Lewis and is really a modern

with singer Michael Holliday.

player. Stephane, if anything, better than ever. It was really thrilling to watch the ease with which he commands his instru-ment. He is a great player.

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**BURMAN'S BAUBLETTE** to Joe McIntyre for his promise



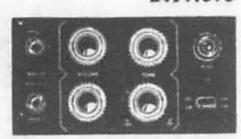


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Music, USA. 10.35-6.0 a.m. R: Music and News. RTF Paris-Inter: 1-1829m. -193m RTP Parisien: 280m, 218m, 318m, 359m, 445m, 498m. Hilversum: 1-402m, 2-298m, BBC: E-464m, 41, 31, 25m, bands, L-1500m, 247m, VHP/PM. Radio 1-484m. 3-267m. 4-198m. Belgian -325m. RIAS Berlin: 1-303m. 2-407m, 49.94m. Baden-Baden: 295m, 363m, 195m, 41.29m. AFN: 344, 271m, 547m. SBC Stockholm: 1571m, 255m, 245m. 306m, 506m, 388m.

EVERY NICHT

49.46m NR Oslo: 1376m, 337m, 228m, 477m, 19, 25, 31m, bands. Copenhagen: 283m, 210m.

BR Munich: 375m, 187m, 48.7m. SDR Stuttgart: 522m, 49.75m. HR Frankfurt: 506m. RAI Rome: 355m.

Europe I: 1647m. Washington: 31, 39, 41m. bands 11.0-12.0 only: 1735m. Luxembourg: 208m, 49.26m. SBC Lugano: 568.6m. SBC Geneva / Lausanns: 1-393m. 2-91.3m.

## RHYTHM BOYS IN **PARIS**

THE famous Moulin Rouge, home of the Can-Can, is gradually wedging more and more jazz and musical acts into its programmes.

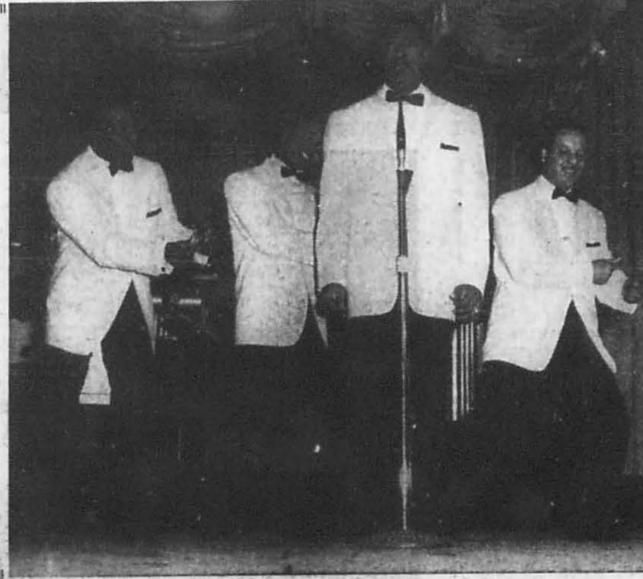
This week the show is ended by the Delta Rhythm Boys making their first French ap-pearance. They sing only in English and, each night, they are scorching the roof.

At first I doubted whether the heart of Montmartre, where a very special type of music is appreciated, was the right place for their act.

#### Musical seal

It is. The boys dld well and the Parisians loved them, Also on the bill is a musical seal. While its trainer plays "Tiger Rag" on the har-monica, the seal plays an obbligato on a small, speci-

Believe me I've heard worse timing by specimens wearing collars and ties.—Henry Kahn,



IT was certainly a bright idea, And only in France could it have been put into operation. But only in Paris could it have produced such results. It all began because there is

a certain telephone number which does not start operating until 11 a.m. It is Suffrene 8420. and from 11 a.m. till 4 p.m. you can ring it and get the latest Stock Exchange quotations. But up till 11 a.m.? The French hate waste. "Why not," suggested an enterprising record

musical entertainment from 9 a.m. till 11?" The Post Office agreed. The Press announced the innovation. For the price of a 'phone call you could "tune in" to a

shop, "use it to put over a little

two-hour concer First "concert" would be devoted to the music of singercomposer Charles Trenet,

#### Chaos

ON the stroke of nine, next day, the 65 lines hooked into the service were instantly



Perfection of bore Beautiful resonant

Easy response in all registers

Tested by one of London's leading teachers and soloists CHIC MILNE

The greatest bargain in brand new Clarinets over offered! The NEW

### ELYSEE

in EBONY Outfit comprises

Clarinet built in B-flat. low pitch in selected at Hand-forged nickel-silver keys Archared pillars, Fool proof connecting levers from top to Modern style case. Oil, cleaner and 3 reeds.



£29.8.0 H.P. TERMS Also fine quality Boehn, System Flute and Piccolo outfits at popular prices.



CLIFTON STREET LONDON, E.C.1

· Your local dealer will be pleased

asked him:

### with PAT BRAND

occupied. It is estimated that at Some merely gruesome (those you can't hide."

least 70,000 other subscribers talking oranges).

P.S.—Louis won. were trying to get Trenet on the

Then the whole system col-Three exchanges folded up completely. One hospital found

itself completely cut off from the outside world. Twenty thousand people trying to make ordinary calls found their phones had gone dead. Engineers threw up their hands in

And at the stroke of 11 whole thing was called off. For ever.

#### Banality

MAYBE I have unusually strong sales resistance But I have yet to see an-ITV ad. that tempts me to buy the product it's trying to sell.

Some I find bewildering (Cadbury's). Some I find in-

credible (" None for the pot "?) Fine intonation

**SABRINA** 

talking oranges).
All—with the possible exception of Max Factor and Dreft—

I find containing lyrics and

melodies of such utter banality

Surely we have enough ex-perienced tunesmiths and lyric-

writers in the country to pro-

Persuasion

regard her merely as a dream

Determined to prove that she

ABRINA—the girl who does

duce better stuff than this.

as to make me wince.

is possessed of more than out-ward talents, she's got Radio Luxembourg to agree to her giving a poetry recital tomorrow

At about 9.15 p.m., on the Jamboree" programme, she'll reading a poem by Mr. And then she'll broadcast her first singing attempt—a song written especially for her (as you'll speedily realise) by

Michael Carr, entitled "Per-P.S .- The title of the poem is "Victor." The song is recorded on Conquest, Will Sabrina win

### **Heavyweight** hit

LATEST to enter the song-writing racket is Joe "Brown Bomber" Louis, former heavyweight champion of the world. He's penned a little ditty called "You Can Run But You Can't Hide," and it's been re-corded by Richard Hayes on

American Decca. So what? Just this: Many years ago, when Louis was preparing to fight Billy Conn for the heavyweight championship, newspapermen

Don't you think you'll find

#### NEW YORK important part in the Ontario, Shakespeare Festival. run from July 31 to September 6. Artists scheduled to appear a Basie, with concerts on August 2 ar Holiday and Toronto's Ron Collie

quartet

IOIN

by four

on August 9 and 10; Gerry Mulligar

and Teddy Wilson on August 16 ar Trombonist Collier, who formed his modern jazz quin-

tet two years ago, appeared at Stratford last year with

another Toronto group, the

During both Stratford con-certs, the Collier quintet will

be joined by Toronto planist Norm Amadio appearing as a

TAT KING COLE will play his first

role in Samuel Fuller's "China 20th Century-Fox, He will appear as Legionnaire fighting in Indo-China.

OPEN only a few days, the Cotto Miami Beach, Fla., was robbed dollars—including 6,000 dollars belong

Calloway, who is leading the revue a Club managers said they were accost

@ DINAH SHORE-she's in the money

**HLD 8362** 

78 or 45 r.p.m.

THE DECCA RECORD COMPANY LTD -3 BRIXTON ROAD LONDON S W 9

Confidential

See 'Hollywood Headlines.

safe and then tied them up.

Conn tough to handle? He's so

much faster on his feet." Replied Joe: "When you're in

Hylton Hotel?

IF you hear that the Tanner Sisters wrote to Jack Hyl-ton asking if he could recom-mend accommodation in Black-

pool during their summer sea-son at the Palace Theatre-it's

It is true that they received a

etter from him assuring them

that he was not in a position to

tor of Hylton's Adelphi Theatre,

NOTE.—Although probably thinking it was all a joke on

the part of the Crazy Gang, Jack Hylton did have the cour-tesy to reply immediately.

Indian Love Lyrics

NOTE TWO.—When the Tanners stepped off the 'plane
at Bombay last Saturday, on
their way to their two-month
season in Calcutta, their ears
were assailed not by the music
of native pipes and drums but
by—Elvis Presley's "Hound
Dog" and "Blue Suede Shoes."

RECORDS

At 7 a.m., too!

almost true.

not have to stoop to con-guer—has a shock in store for W. H. Auden, Professor of Poetry at Oxford University. And maybe one for those who

Norm Symonds Octet,

\*



MAT COLE

masked and armed bandits who cleans out the ONE of New York's most proceedings against the popular singer. . . Dorothy Donegan and her estranged husband were recopened January 18 after being reconciled in Los Angeles after closed three weeks for redecorat-

> Featured on the bill were Jo Jones' trio, augmented by Lucky Thompson, and Cannon-ball Adderley's quintet. Subsequent dates at the club in-

### **HOLLYWOOD** HEADLINES

FILM CLIPS ... Tab Hunter's "Young Love" disc is already in the hit parade ... Already in the hit parade ...

Henry Fonda plays bass in "The Wrong Man" . . Ex-boxing champ Mushy Callahan is a jazz devotee in "Top Secret Affair," starring Susan Hayward and Kirk Douglas . . Jackie Coogan is with Frank Sinatra in "The Joker Is Wild."

From Howard Lucraft

Pramed telegram in Sammy Davis Jnr.'s dressingroom says: "Never dug you before. Dug you tonight in 'Mr. Wonder-ful.' You is the man." (Signed) Marlon Brando.

IN BRIEF . . . Stan Kenton purchased a new office building for \$65,000 . . . Says George Montgomery: "One TV Spec-tacular pays Dinah Shore (his wife) twice as much as a movie ... A New York Roman Catho ic official charged that the fee for TV paid to Elvis Presley the highest fee ever expended for the outright seduc-tion of youth" with his (Pres-"lewd contortions" Jeri Southern married her bass man, John Kitzmiller,

F 10827

78 or 45 r.p.m.

clude: Jay Jay Johnson, February 1-10; Les Jazz Modes for one week, February 1-7; Buddy De Franco, February 8-March 7: Ronnie Bright Trio, February

SPECIAL stage show is scheduled for New York's Paramount Theatre January 23 for one week, and features Nat King Cole, Ella Pitzgerald, Count Basie and Joe Williams. Recent headliners at Har-lem's Apollo Theatre were Blues Queen Dinah Washington, on the same bill with Julian "Cannonball" Adderley.

HARRY BELAFONTE'S wife, Marguerite, has flown to Las Vegas to institute divorce reconciled in Los Angeles after he gifted her with two mink coats and a Cadillac,

BOTH Look and McCall's magazines are interested in serialisation rights to the George Shearing autobiography, now half-finished. . . Lawrence Brown is now a member of the CBS staff orchestra...Rex Stewart has left his radio job in upstate New York and has settled in New York City, Trumpeter Ruby Braff rehearsing a band which will be booked by Willard Alexander's



COUNT BASIE -see 'New York Diary'

DECCA

tself amounts almost to an apologia.

## GREAT EARTHA KITT

the deject, by artistry, willing into a virtue.

#### Liming

A matter of timing pauses that are almost contemptuously long. But Eartha transfixes her audience by sheer audacity; afraid to miss the point. The technique, shown in "An Englishman Needs Time," is very old; it didn't even start with Sophie Tucker. But it suits the Kitt personality perfectly:

world. Your old instrument changed for a new one on the spot. Ask your local dealer for details.

#### Squares

hometown for a rest.

The kids there want him to give a concert, but the mayor bans Rock-'n'-Roll. Arnie and the kids are resentful. Old people can't help being square, but need they be spoilsports? A concert is devised for a small, neighbouring town, with the aim of proving to everyone that there is nothing delinquent in rocking.

These doings serve to introduce Alan Freed (playing the agent whose stunts brought some of the odium to the music!), Haley's Comets, The Treniers, Little Richard, Dave Appell and His Applejacks and course, singer Alan Dale, Dale sounds reasonably likeable on a ballad.

As a film, "Don't Knock The Rock " Rock Around The Clock." But the premiss that it states-that the older generation is against some contemporary entertainments and bad behaviour be-cause it doesn't understandis arguable. It may understand too well .- T. B.

THE peculiar vocal quality her deadpan voice and sardonic of Eartha Kitt has grimace are admirable equipality always seemed to me better ment with which to give expressited to monologue than sion to the scathing, the acid, song.

Those who saw her in phrase.

Let us hope that in her acting ventures she never dares this type of characterisation again. What Eartha Kitt does demonstrate is that it is possible to remain still and self-specially and self-specially are accounted as stage and to constant and an attage and the constant and an attage and a self-special and a self-special and a self-special and a self-special and an attage and a self-special and a Those who saw her in phrase.

Sunday Night At The London Palladium last week heard attempt it, she gave a quer an audience by force of may have noticed this, and also that she has turned accents in her other number, many vocalists,—T. B. GUARANTEED 10 YEARS ALTO SAX Grafton Alto Players We offer you the fastest overhaul From a player's replacement service in the THE theme of the new Bill Haley vehicle, "Bon't Knock The Rock," is clearly indicated in the title. The film viewpoint! Arnie Haines (Alan Dale) is one of the rave-crop of vocalists—
a darling of the teen-agers. Wearied of publicity stunts that have
brought the ridicule of older Outstandingly fine tone throughout the and (dare it be said) more senplaying compass, plus sible people, he returns to his harmonics. Featherlight action for remarkable ease of fingering. The Grafton is the result

of a unique and imaginative approach to the production of a modern sax. Over £30,000 was spent in the production of this All-British made instrument—the result, an alto so modern in appearance, so amazingly fine in tune, yet offered at the astonishingly low price of 531/2 Gns.

Your local Dealer supplies and recommends Grafton



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MM 191/57

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Address-

Arguable is, perhaps, better than



### by Hubert W. David

IT is about five months since we took our last analysis of the hit parade. By that time Rock-'n'-Roll numbers were seriously into their stride. Already established were Bill Haley's "Rock Around The Clock" and Elvis Presley's "Heartbreak Hotel," and both these discs went on to top the million mark.

On October 13, I said it had been noticed that most of the successful Rock-'n'-Roll numbers were only hits on a record and just didn't mean a thing so far as sheet music was concerned. I see nothing in the present set-up to cause me to change this view, for in rapid succession we have had such ditties as "Hound Dog," "Saints Rock-'n'-Roll," "Razzle Dazzle," "Giddy Up A Ding Dong " and "Rip It Up " to prove my remarks.

But there is, of course, always the exception, and in this case it has been Francis and Day's 'Green Door," with Frankie Vaughan's record for Philips putting him well in the platter limelight.

Who can say why this number has been a sheet music seller as well? Maybe because it has some sort of "story" angle in its lyric, for the lyric is definitely an integral part of this song. Ordinarily with Rock-'n'-Roll numbers we can attribute most of their success to a beat melody. There are many who will query whether "Green Door" can be included in the Rock-'n'-Roll tradition. I pass!

#### Sigh of relief

MANY publishers must have breathed a sigh of relief to find It is still the ordinary commercial song which tops both the record and sheet music lists. Who can doubt the merit of such smash hits as "My September Love," "Whatever Will Be Will Be," "Lay Down Your Arms," "Walk Hand In Hand," or "You Can't Be True To Two," none of which had any leanings to the Rock-'n'-Roll idiom?

Nevertheless, Rock-'n'-Roll is here for quite a long time, but I think the two styles can pave a path running on parallel lines, with neither stepping on the other's toes. The most successful publishers of the Rock-'n'-Roll tunes in the past few months have been Aberbach Ltd., and Kassner Associated Publishers. They have handled most of the Bill Haley and Elvis Presley numbers.

In a survey of Britain's top tunes made for nine months ending December last, it was noticeable that the hit songs have been pretty evenly spread around the publishers. Or individual publisher succeeded in having two top sellers.

Publisher of the year was undoubtedly Roy Berry with his Berry Music Co., who with "Poor People Of Paris" and "More" showed the business what can be done with a small office and a pleasing personality.

He has had quite a number of hits in the twenty-two months he has been in business, for, in addition to the two hits mentioned above, he has presented Max Bygraves's "Meet Me On The Corner." Eve Boswell's "Pickin' A Chicken" and "Cookie" and the MM song, "I'll Be Near To You."

#### Writer of the year

As songwriter of the year I pick Paddy Roberts.

The Berry numbers already mentioned—"Meet Me
On The Corner," "Pickin' A Chicken" and "Cookie" all
came from his pen, whilst he has written "Lay Down Your
Arms", for Anne Shelton, "You Are My First Love" for Ruby
Murray, "Constant And True" for Ronnie Hilton and Max
Bygraves's Christmas song, "That Dear Old Gentleman."

He also turned his talents to the British film scene with theme

He was seven times represented in the hit parade, a feat which no British writer has accomplished since statistics were taken. And now he's keeping up the good work with "Three Brothers.

Rock 'n' Roll with PAT BOONE'S

I'M IN LOVE W

BURLINGTON MUSIC CO. LTD., 1/3 Brixton Rd., S.W.9

Sole Selling Agents:

SOUTHERN MUSIC, 8 Denmark Street, W.C.2. TEM 4524

## BEVS HIT U.S.A!

On London Records. 300,000 sold in 3 weeks !

Top Ten, New York Daily Mirror. No. 31 in "Cash Box" STARTING BIG ON DECCA

TWO HIT SIDES

and MAMA FROM THE TRAIN

Thank you

×

ENGLAND Frank Les Bob Crabbe

NEW YORK Walt Maguire

Mike Collier

### BRITAIN'S TOP DISCS and TUNES

	I Ast	supplied by Hi leading record store	m. A	
his nelt	wook	Title	Artist	Label
1	(1)	BINGING THE BLUES	Guy Mitchell	Philips
70.0		Other disc-Tommy Stee	rle (Dec).	- State of the sta
	(9)	RINGING THE BLUES	Tommy Steele	Decca
8	(18)	MARDEN OF EDEN "	Frankie Vaughan	Philips
	Cor	Joe Valino (HMV); Dic	k James (Par); W	inifred Atwell
		(Deet; Gary Miller (P-Ni)	x); Monty Norman (	HMV).
4	(3)	GREEN DOOR	Frankie Vaughan	Philips
	1000	Jim Lowe (Lon); Ray E	llington (Col); Glen	Maoon (Par);
12	100	Tanner Slaters (Ori); Mr	aple Leaf Four (Or	di
	(4)	JUST WALKING IN THE RAIN	Johnnie Eny	Philips
		Tanner Sisters (Ori); B	ally Cotton (Dec);	And Prince
		(Loh).	n m	Wand
6	(9)	FRIENDLY PERSUASION	Pat Boone	London
		Four Aces (Bruns); Terr		
		(V-Cor); George Cates	(V-Cor); Fred Luc	M (Col); Lou
-	11700	Basch (Cap).		*****
7	(9)	ST. THERESE OF THE ROSES	Malcolm Vaughan	HMV
-40	7224	Billy Ward and Dominos		
8	(2)	TRUE LOVE	Bing-Crosby and	Capitol
			Grace Kelly	A
		Ted Heath (Dec); Ruby Jane Powell (HMV); E	Murray (Col); Fou	r Grade (Orn);
	-67	Jane Powell (HMV); E	ve Hoswell (Par);	Fifth Panen
-		(Bruns); Jean Campbell	(Poly).	
8	(6)	CINDY, OH CINDY	Eddie Fisher	HMV
		Tony Brent (Col); Vine	ce Martin (Lon); I	Senua riennia
	1100	(Emb); Bryan Johnson (		******
10	(8)	HOUND DOG	Elvis Presley	HMV
ц	(12)	MOONLIGHT GAMBLER .	Frankie Laine	Philips
	and made	Winifred Atwell (Dec),		* *
18	(13)	BLUEBERRY HILL	Fats Domino	London
		Louis Armstrong (Bruns)	; Teddy Fester (Par	Wanter and all
13	(10)	RIP IT UP	Bill Haley	Brunswick
	72 4	Little Bichard (Lon).		There Wilson
14	()	DON'T YOU ROCK ME DADDY-O	Lonnie Donegan	Pye-Nixa
		Bob Cort (Dec); Vipera 8		EIMV
15	(128)	DON'T BE CRUEL	Elvis Presiey	
16	(30)	A WOMAN IN LOVE	Frankie Laine	Philips
		George Metachrine (HM	(V); Pour Aces (E	rener, Koume
		Hilton (HMV); Johnny (		
		Edmund Hockridge (P-		
		Peggy Cochrane (Dec);	Gordon Machae	(Cap); victor
		BLUE MOON	Elvis Presley	HMV
17	1			
		Mai Torme (V-Cor); Jan	Differ Volunting (1	tribate Walter
		(Cap); Jo Stafford (Col) Gross (MGM); Michel R.	Duty neastine to	Conton (Can)
		Carties (httshif), hischet gi	Amos (Fess); Fact	stenton (cap);
	24 W1	Dave Brubeck (Vge).	Dill Bales	Danmandak
	(15)	ROCK AROUND THE CLOCK	Bill Haley	Brunswick
10	- 1	Deep River Born (HMV)	Canadiana (Emb);	Bouley ward
10		Trio (Mell; MGM Studio	Otcomerta (mean!	MOLION LIMBEL
		(Col),	Whele Develop	REMENT
	-		Elvis Presley	HMV
19	(14)	LOVE ME TENDER	Com Million	
10	(11)		Gary Miller	Pye-Nixa
19	(1)	GARDEN OF EDEN	Gary Miller Dick James	Parlophone
19 00	(11)	GARDEN OF KDEN GARDEN OF EDEN TWO DIFFERENT WORLDS	Gary Miller Dick James Ronnie Hilton	Parlophone HMV
10 00	(1)	GARDEN OF KDEN GARDEN OF EDEN TWO DIFFERENT WORLDS	Gary Miller Dick James Ronnie Hilton	Parlophone HMV
18	(1)	GARDEN OF KDEN GARDEN OF EDEN TWO DIFFERENT WORLDS	Gary Miller Dick James Ronnie Hilton	Parlophone HMV
19 00	距	GARDEN OF EDEN GARDEN OF EDEN TWO DIFFERENT WORLDS David Hugher (Phi); Did (Col); Dick Haymes (Ca) Williams and Jane Merca	Gary Miller Dick James Ronnie Hilton ck Kallman (Bruns p); Steve Clayton ( in (Lon); Julie Daws	Parlophone HMV ; Don Rondo V-Cor); Roger (Ori).
100	(1)	GARDEN OF KDEN GARDEN OF EDEN TWO DIFFERENT WORLDS	Gary Miller Dick James Ronnie Hilton ck Kallman (Bruns p); Steve Clayton ( in (Lon); Julie Daws Bill Haley	Parlophone HMV

TORRE SUPPLYING INFORMATION FOR RECORD CHART
in I.d., Liverpool, 4; Handpatta Music Stores, I.d., Edinburgh, I.; J. W. Mancheld, I.d., Worthing,
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ding Lighting, London, N.1; Inshof a, I.d., London, W.C.; A. V. Ebblewhite, London, E.C.3;
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a, I.4d., South Shieids; B. C. Mancolf, Ltd., Birningham, 2; Duwe Wholesale Ltd., Manchester, 1.

THIS copyright list of the 24 bestselling songs for the week ended anuary 12, 1967, is supplied by the opular Publishers' Committee of the ast week's placings in parentheses, (1) SINGING THE BLUES (A)

(3) TRUE LOVE (A) (2/-)

(2) JUST WALKING IN THE RAIN (A) (2/-) .. Frank (6) GREEN DOOR (A) (2/-)

Francis Day (15) GARDEN OF EDEN (A) (2/-) (5) TWO DIFFERENT WORLDS (A) (2/-) ..... Spier

(8) CINDY, OH CINDY (A) (2/-) ROSES (A) (2/) ..., Dash (7) AUTUMN CONCERTO (F) (2/) ...... Macmelodies

(4) MORE (A) (2/-) ..... Berry (9) A HOUSE WITH LOVE IN IT (A) (2/-) Lawrence Wright

(17) FRIENDLY PERSUASION (A) (2/-) ..... Robbins (11) A WOMAN IN LOVE (A) (2/-) ..... Morris

(12) WHATEVER WILL BE, WILL BE (A) (2/-) Melcher-Toff (14) MY PRAYER (B) (2/-)
World Wide
(13) WHEN MEXICO GAVE UP
THE RHUMBA (A) (2/-)
Paint

(19) COME HOME TO MY ARMS
(B) (2/-) ...... Sterling (18) LAY DOWN YOUR ARMS (P)

(16) IN THE MIDDLE OF THE HOUSE (A) (2/r) Toba Plaids John Pields

(20) ROCKIN' THRU' THE RYE

(A) (2/-) ..... Sterling
(21) A LETTER TO A SOLDIER
(B) (2/-) ..... David Toff
(—) HAPPINESS STREET (A)

(2/-) ..... Bron (22) ROCK AROUND THE CLOCK (A) (2/-) ...... Kassner (--) RAZZLE DAZZLE (A) (2/-)

Robert Mellin (-) I DREAMED (A) (2/-) Duchess

A-American; B-British; F-Others (All rights reserved) Two titles "tied" for 24th position.

#### BRITAIN JAZZ RECORD

#### London

(Week ended January 12) (Supplied by Foyle's, Ltd., Charing Cross Road, W.C.2)

 CONCORDE (LP)
 Modern Jazz Quartet, Esquire
 ELLA SINGS THE COLE PORTER SONG BOOK-Votume II (LP) Ella Fitzgerald, HMV-Verve

J. DON'T YOU ROCK ME DADDY-O Lonnie Donegan, Pye-Nixa

4. DJANGO (EP)

Modern Jazz Quartet, Esquire
5. KID ORY—Volume II (EP) Vogue
6. HUMPH SWINGS OUT (LP)
Humphrey Lyttelton, Parlophone

7. JAZZ GIANTS '56 (LP)
Columbia-Clef

S. FONTESSA (LP)

Modern Jazz Quartet, London

TRADITIONAL JAZZ AT THE
ROYAL FESTIVAL HALL—55

16. CUBAN FIRE (LP)
Stan Kenton, Capitol

#### Mauchester

(Supplied by Hime and Addison, Ltd. and Record Rendezvous)

1. ALABAMY BOUND

Lonnie Donegan, Pye-Nixa 2. ELLA AND LOUIS (LP) Ella Pitzgerald and Louis Arm-

3. GEORGE LEWIS RACTIME BAND

-Volume II (LP) Bequire
4. BUNK JOHNSON AND HIS NEW
ORLEANS BAND (EP)

5. STAN KENTON IN HI-FI (LP)
Capitol
C

7. DON'T YOU ROCK ME, DADDY-O Vipers Skiffle Group, Parlophone s. DEAD OR ALIVE

Lonnie Donegan, Pye-Nika 9. THE THIN RED LINE Humphrey Lyttelton, Esquire 10. PLUS ONE, MINUS ONE (EP)

Chris Barber, Pye-Nixa

Birmingham

(Supplied by R. O. Mansell, Ltd. 35, Union Street, Birmingham 2) 1. LONNIE DONEGAN SHOWCASE

2. BRUBECK PLAYS BRUBECK 3. BYRD'S EYE VIEW (LP)
Donald Byrd, Esquire

4. NEW ORLEANS JAZZ LL.
Louis Armstrong, Red Allen,
Zukty Singleton, Jimmy Dodds,
Jimmy Noone, Brunswick
5. LEE KONITZ WITH WARNE
LENGTH (LP) Lendon 4. NEW ORLEANS JAZZ (LP)

MARSH (LP) London

G. WILBUR de PARIS AND HIS NEW
ORLEANS JAZZ BAND (LP)
London

7. MODERN JAZZ QUARTET (EP)

S. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone S. THE MUNDELL LOWE QUARTET

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This coupon entitles you to free advice on any one song or lyric you may have written. or an answer to a songwriting

address of the sender, and must be accompanied by s.a.c.

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#### Glasgow

(Supplied by Astley's, Ltd., 46. Queen Street, Glasgow, C.1)

1. ELLA AND LOUIS (LP) Ella Pitzgerald and

Louis Armstrong, HMV-Verve 2. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone

3. TRADITIONAL JAZZ SCENE 1958 (EP) .... Sandy Brown, Tempo 4 ELLA SINGS THE COLE PORTER SONG BOOK-Volume II (LP) Ella Pitzgerald, HMV

5. HAMP AND GETZ (LP)

Lionel Hampton and Stan Getz, Columbia-Clef 6. AFRICAN QUEEN

Sandy Brown, Tempo 7. GEORGE MELLY SINGS DOOM 8. IT'S MARDI GRAS

Humphrey Lyttelton. Pariophone 9. WHISTLING RUFUS Chris Barber, Pye-Nixa

10. CUBAN FIRE (LP) Stan Kenton, Capitol

### AWIDIGICALS

As listed by "Variety "-Isaue dated January 16, 1957

1. SINGING THE BLUES

Guy Mitchell 2. GREEN DOOR ...... Jim Lowe 3, BLUEBERRY HILL .. Pats Domino 4. LOVE ME TENDER Elvis Presley

5. TRUE LOVE
Bing Crosby and Grace Kelly 6. THE BANANA BOAT SONG Harry Belafonte

7. YOUNG LOVE ..... Sonny James 8. JUST WALKING IN THE RAIN Johnnie Ray

9. MOONLIGHT GAMBLER Prankje Laine 10. A ROSE AND A BABY RUTH

George Hamilton IV 11. YOUNG LOVE ...., Tab Hunter 12. THE BANANA BOAT SONG

Tarriers 13. LOVE ME ...... Elvis Presley 14. DON'T FORBID ME .. Pat Boone

15. ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY Jerry Lewis 16. BLUE MONDAY .... Pats Domino 17. LOVE IS STRANGE

Mickey and Sylvia IS, GONNA GET ALONG WITHOUT CINDY, OH CINDY. Eddie Planer I DREAMED ..... Betty Johnson Three records "tied" for 18th position.

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#### Belfast

(Supplied by the Gramophone Shop) 1. ELLA SINGS THE COLE PORTER SONG BOOK-Volume II (LP) Ella Pitzgerald, HMV-Verve

2. ALABAMY BOUND Lonnie Donegan, Pye-Nixa

3. HUMPH SWINGS OUT (LP)
Humphrey Lyttelton, Par.ophone 4. HAWAIIAN WAR CHANT Avon City Jazz Band, Tempo

5. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP)

Brunswick

6. BAD PENNY BLUES
Humphrey Lyttelton, Parlophone 

R AVON CITY JAZZ BAND (LP)

10. STAN KENTON IN HI-FI (LP)
Capitol

(Week commencing January 20) Tony BRENT Week: Theatre Royal, Bilston

CROMBIE and Rock-'n'-Roll Rockets Week: Empire, Chiswick Johnny DANKWORTH and Orchestra Sunday: Empire, Liverpool Thursday: Gaiety Baliroom,

Grimsby Priday: Palais, Stockton

Saturday: Unity Hall, Wakefield Eric DELANEY and Band Sunday: Caird Hall, Dundee Monday: Green's, Glasgow

Nat GONELLA Week: Empire, Middlesbrough Lona KIDD Seven Priday: Sidney Hall, Weymouth Saturday: Arden Ballroom, Bedworth

The KIRCHIN Band Sunday: Hippodrome, Manchester Thursday: Baths Hall, Scunthorpe Priday: Royal Hall, Harrogate Saturday: Pavilion, Buxton Cy LAURIE and Band

Sunday: Derby Tuesday: Cy Laurie Club, W.1 Friday: Parnham

Saturday: Cy Laurie Club Vic LEWIS and Orchestra Sunday: Odeon, Canterbury Thursday: Co-op. Hall, Nuncaton Priday: Leeds

Saturday: Baths Hall, Darlington Freddy RANDALL and Band Bunday: Royal Forest Hotel, Chingford Monday: Buckley, Plintshire Thursday: Manor House

Priday: Nottingham
Saturday: Lowestoft
Alex WELSH and Band
Sunday: Derby
Monday: Mack's, Oxford St.
Tuesday: South Harrow
Wednesday: Leads

Wednesday: Leeds Friday: Norwich Saturday: Mack's, Oxford St.

NO TRICK - NO GIMMICK - NO ROCK - NO ROLL JUST A BEAUTIFUL SONG TO TOP THE POLL!

## WALTZ

Recorded by DAVID WHITFIELD (Decca) SONG COPY 2'- ORCHS. IN THE PRESS

BRON. ASS. PUB. LTD., 133a CHARING CROSS RD., W.C.2. GER 5063

## Laurie Henshaw's

POP DISCS

TOMMY STEELE seems to be leaning over backwards to slur the lyric of "Singing The Blues" (Decca 45-F10819). If he aimed for a drooling effect he has certainly achieved it. One thing in his favour—he has a marked feeling for rhythm. This is also evident on the reverse, "Rebel Rock,"

which goes with an uninhibited swing.

BILL SNYDER, the American pianist who registered a big hit back in 1950 with his "Bewitched," reap-pears on record with "The Lover's Touch" (Bruns. LAT

Snyder's technique is clean and his tinselled style well suited to an LP of this nature. But I must let fly another critical shaft—and this time a poisoned one.

I find Snyder's "interpretations" of Liszt's Liebestraum and Schumann's Concerto— which, respectively, "inspired" "Dream Of Love" and "Don't Say Goodbye" — extremely

THIS week's most satisfying disc artistically is "Souvenir d'Italie," Giovanni Alfredo De Simone — other-wise JOHNNY DES-MOND (Vogue-Coral LVA9035).

The LP comprises " Famous Italian melodies that have

melodies that have become popular in America " and features (first side) "I Don't Know—I Don't Care," "Just Say I Love Her," "I Only Know I Love You," "You're The Only One For Me," "You're Breaking My Heart" and "When."

The second side contains

The second side contains
"Tara Talara Tala," "There's
No Tomorrow," "Anema E
Core (With All My Heart And
Soul)," "You Alone," "Come
Back To Sorrento" and "I
Have But One Heart,"

This melodious selection is beautifully sung by Johnny Desmond to exquisite accompaniments by Tony Mottola (guitar) and Nick Perito (accordion). These two musi-cians reveal a musical re-

••••••

straint and understanding that provides a perfect backcloth for Johnny's romantic voice

Mattola's contributions will particularly delight those who remember the work of the late Eddie Lang.

NOTHING like following up success with success. FRANKIE VAUGHAN clicks with "Green Door" and promptly encores with "The Garden Of Eden" (Philips PB660). "Priscilla," which

Don't

Don't

And I do not doubt

mat many will share my opinion who have the interests of music at heart.

The remaining pieces will make effective listening for those whose tastes are not too exacting. Titles: "Blue Fiesta," "Portrait Of Jennie," "Twilight Time," "Amber," "Fire And Ice," "Mysterioso," "Driftwood," "My Melancholy Baby," "Lonely Wine" and "A Blues Serenade."

"The Garden Of Eden" is the type of song I shy at—but with Frankie Vaughan delivering the goods it is impossible to refuse acceptance. The darn thing has been spinning round in my ears ever since it first spun on the turntable. Wally Stott deserves credit, too, for his compelling accompaniment.

ductor Gordon Jenkins' musi-



## my Steele swings

cal drama production "Manhattan Tower" (Cap. 45-

CL14674).

Titles: "Never Leave Me." a romantic ballad, and "New York's My Home"—a rousing number extolling the virtues of New York. There's a neat satirical barb aimed at Holly-

CONNIE RUSSELL has singer on some of America's top TV shows. I don't know her worth as a dancer, but as a singer she earns a plus rating from me-especially for her projection of Cole Porter's provocative "All Of You" (Cap. 45-CL14676).

If Lena Horne "smoul-ders," then Connie positively bursts into flame on this one. Providing a sizzling swinging backing is Harold Mooney, whose accompani-ments I have previously praised.

Reverse, "This Is My Love," considerably reduces the temperature.

JOHNNIE RAY'S "Look Homeward, Angel," is a bit of a dirge, but "You Don't Owe Me A Thing," a soft-shoe styled piece, goes with an infectious swing (Philips DB655) PB655).

"Giant," the Dmitri Tiomkin-Paul Francis Webster composi-tion from the film of the same name, ideally does its job as a flag-waver for the State of Texas. The song appropriately



JUNE CHRISTY

田世

gets the "big treatment" from LES BAXTER and his Chorus and Orchestra on Cap. 45-

CL14677. "There's Never Been Anyone Else But You" also comes from the film.

I ALWAYS make a dive for discs featuring LES BROWN and his Band of Renown. Unfortunately, the Brown band finds little scope on Cap. 45-CL14675.

The titles, "The Best Years Of My Life" and "Priscilla"

are venicles for vocalists Jo Ann Greer and Butch Stone, But have we a vocalist over here like Jo Ann?

MY major complaint about SAMMY DAVIS, JR., is that he too often sounds as though he's overtaxing his voice. But devotees will find no faults with "Starring Sammy Davis, Jr.," on Bruns, 12in.

no faults with "Starring Sammy Davis, Jr." on Bruns, 12in. LP LAT8153.

Titles: "Lonesome Road."
"Hey There." "And This is My Beloved," "September Song."
"Because Of You." "Easy To Love," "Glad To Be Unlappy."
"Stan' Up An' Pight." "My Punny Valentine." "Spoken For "and "Birth Of The Blues."

So the pocket or purse would not run to JUNE CHRISTY'S "Misty Miss Christy" LP? Console yourself with two of the tracks on Cap. 45-CL14673. Titles: "Sing Something Simple" and "Maybe You'll Be There."

Christy—I'll say it again—you're great!

you're great!

THE Jangle-piano tone of German pianist CRAZY OTTO is about the best I've heard (if you go for jangle-piano of course).

Ideal for the pub-piano Ideal for the pub-plano pounders or stand-arounders are "Dark Town Strutter's Ball" and "Rag Mop" (Polydor

BM6053). MALE styling of Cole Porter's "All Of You"— time from TONY MALITIN this ti (HMV 45-POP282). Tony sings with his customary caressing charm, but the accompaniment from HENRI RENE'S Orchestra

is somewhat pedestrian.

"Moderation" is a calypsotype song presumably inspired by the old adage "all things in moderation." The novelty appeal of this piece may register. HUGO WINTERHALTER accompanies.

#### *TROPICANA*

ORCHESTRA (LP)

Tenderly; On The Sunny Side Of The Street; S'Wonderful; Yes, We Have No Bananas; Softly As in A Morning Sunrise; Ma, He's Making Eyes At Me; Alice Blue Gown; Without A Word Of Warning; Together; You'll Never Know; What Is This Thing Called Love; I'm Just Wild About Harry.

EVERY time I receive a record from one of our local Latins I pray it be good so that I can say something nice about it and

(12-in., Decca LK4146.)

say something nice about it and get rid of that reputation of liking only music made abroad. But here we are again, and I just can't see how a man of Edmundo's intelligence can waste his time on a stunt as dreary and musically self-defeating as this one of turning a batch of foxtrots, slow foxtrots, one-steps and two-steps into balaos, joropos, guarachas, chachachas and sambas.

Not only the rhythm but the very melody which caused these

Not only the rhythm but the very melody which caused these tunes to become standards is twisted and distorted in the process. And since the treatment given to them is, as always with Edmundo, a downright commercial one, there isn't even the saving grace of the experimental spirit about the experimental spirit about the experiment. It comes out as just another dull, beatless, unoriginal device to get the dancers on the floor.

But as Stravinsky said when someone criticised Gershwin, "Who am I to feel superior to a man who makes five times as much money as I!" So maybe Edmundo is right and I'm just an old sourpuss. But I still prefer Prado for mambos. Gongaga for balaos, and standard treatment for standards.—E.B.

\*

**'JUMPS, GIGGLES** AND SHOUTS' and **'WEDDING BELLS'** 

The rockinest rollinest of them all is groove-cuttin' GENE VINCENT, with that guitar in his mitts and that beat in his toes! You haven't really rocked or really rolled till you've jumped, giggled and shouted to "JUMPS, GIGGLES AND SHOUTS" and swung like crazy to the beat of those "WEDDING BELLS". 78 or 45 r.p.m .- and it's out NOW! Get movin' fast, 'cause it's sellin' fast!

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Sunday, 20th January TERRY LIGHTFOOT'S JAZZMEN

Monday. 21st January

ALEX WELSH'S BAND

Tuesday, 22nd January TERRY LIGHTFOOT'S JAZZMEN & the VIPERS SKIFFLE GROUP

Wednesday, 23rd January DAVE CAREY JAZZBAND

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SUN., 7-11: We've done it again! Tonight, ALAN CLARE, that fabulous planist and his Trio in our famous jazzroom. Plus Harry Klein, Harry Seuth, Sammy Stekes, Allan Ganley, Plus Phil Bates, Benny Goodman, and "atte artistry" with Joe Harriott and Derek Humble. Thanks, Vic Ash, for playing tenor last week, He's at Basie, Saturday, Guest appearance, RONNIE SCOTT.

WED Modulate to the "M."
"Little Giant." Tubby Hayes
swinging foursome, What a
rhythm section—Bill Eyden,
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5AT.

7-11.30: As usual, the best at the best. Ten of Britain's greatest musicians: Harry Klein. Derek Smith. Sammy Stokes rocking outfit. featuring last appearance of Keith Christie before joining Ted Heath. And Harry South, Bill Eyden. Phil Bates. Jimmy Skidmore. plus first appearance on tenor sax of VIC ASH. He plays clarinet for you as well. Your host: Bix. Thrilling music for a Saturday night. Come early.

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SUNDAY (20th), starting at 7.

Yes, we know! Last Sunday's session
swung like mad. This week could be
even better. Three groups! Final
Plamingo appearance of current Tony
Kinsey Quintet, with Don Rendell.
Ronnie Ross; "American Ambassador." Ronnie Scott Quintet with
guest star Tony Crombie; again!
Sensational sounds by "The Top
Trumpets"—Jimmy Deuchar, Diszy
Reece. Compere: Tony Hall. Everyone comes here because of the
marvellous music and great atmosphere. Follow the crowd. And come
even earlier than usual. Doors open
6.30.

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And the FLORIDA CLUB,
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SATURDAY (19th), 7.30-11.15...
The Saturday night jazz fans' rendezvous with all the exciting music and atmosphere you could wish for!
Tonight: Tony Kinsey Quintet, featuring Don Rendell: top tenor Ronnie Scott Quintet, with Jimmy Deuchar, Guest star: Joe Harriott Tony Hall emcees. Joe's on at 730. So come early and dig it all!
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BROMPTON JAZZ CLUB. Tuesdays and Thursdays: ALLAN LEAT JAZZ-BAND, 7.45-10-30. Admission 2.6.—
"Drayton Arms." 152, Old Brompton Road, South Kensington.

. FRIDAY (TONIGHT) . KEN COLVER session at Studio

ALL CHEAM memberships valid. THAMES HOTEL, Hampton Court: MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed, 8-11 p.m.

Studios. Chadwell Heath, Friday, 18th, 7:30-11:30: TOMMY WHITTLE and All-Star Group. Licensed bar.

CROYDON JAZZ CLUB, Star Hotel, London Road: Two band session! TEDDY LAYTON'S Jazzmen, with Trevor Williams; plus JEFF COBS'S Jagzband.

CY. LAURIE Jazz Chib: ALEX. EALING: The famous Southern Stompers, Dave Burman's New Direc-tions.—" Fox and Goose" (Hanger

Lane Station). ELTHAM: BILL BRUNSKILL'S JAZZMEN, DELTA SKIFFLE. - Arcade

Ballroom. ERIO SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, 649, High Road, Leytonstone, Vocalist, BERYL BRYDEN.

FARNHAM: SILVER BELL JAZZ-

ROCK-'N'-ROLL BOSSY BREEN BOSSY BREEN RUDI JONES Billy Baskett's Broadway Rockers. -2 i's Club, 44, Gerrard St., W.1.

ROYSTON PUNTER Jazzz Eagle and Child," Porest Gate. Jazzmen. STAIMES: CAVEMEN Skiffle, plus cogie. Opening night 25th.—See Sunday

SUTTON JAZZ CLUB, Red Lion. 7.45: BRIAN WHITE'S MAGNA JAZZ-BAND,

THE SWAN, Mill Street, Kingston: DEREK HUMBLE and JIMMY DEUCHAR, with the Brian Wood Quartet, 8-11.

SATURDAY . A KEN COLYER session at Studio

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BERYL BRYDEN
MIKE PETERS' JAZZMEN
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HARRINGAY JAZZ CLUB, "Caye's Academy," 49-51, Willingdon Road, off Westbury Avenue, Turnpike Lane, N.21: ERIC SILK'S SOUTHERN JAZZEBAND, Two minutes' walk from Turnpike Lane Station, Buses No. 217, 231, 144. Also Wednesdays.

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RICHMUND: TEDDY LAYTON'S JAZZBAND, with TREVOR WILLIAMS, Opposite Ritz Cinema.

Cannon Lane, PINNER (buses 200, 183; Tubes South Harrow or Pinner): MIKE DANIELS DELTA JAZZMEN. 8-11 p.m. Licensed bar. WOOD GREEN: TERRY LIGHT.

SUNDAY . A KEN COLYER session at Studio

ALL TRAD, musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy, Laurie Jazz Club. Members 2/6, guests 3/-

AT THE ROYAL FOREST HOTEL. CHINGFORD, T-10.15: FREDDY RAN-DALL AND HIS BAND, plus LENNIE FELIX at the plane.

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GY, LAURIE Jazz Club: ERIC SILK'S SOUTHERN JAZZBAND, plus Skiffle Group, 7.15-10.45. DICK CHARLESWORTH JAZZ-BAND, Derby Arms, E. Sheen.

EEL PIE ISLAND HOTEL, TWICK-ENHAM, 7.30-11: BILL BRUNSKILL'S JAZZMEN AND THE EEL PIE SKIFFLE GROUP.

FIESTA JAZZ Club. 168, Fulham Road, 3.30-6 p.m. Admission 2/6, Dancing to the CASH-COOPER QUARTET.

MIKE PETERS' JAZZBAND.—Shake-speare Hotel, Powis Street, Woolwich KENSINGTON, "COLEHERNE," Earls Court: Harry Walton's Dixielanders.

"MOIST, HOIST," The Swan, Mill Street, Pairfield South, KING-STON: Traditional, rock and skiffle, 8 p.m. Non-stop. 2/-. NANCY WHISKEY CLUB, "Prin-

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WHITE HORSE, Willesden, lunch time jazz every Sunday, 12-2: Terry Brown's Modern Quartet, Leigh Martin's Dixielanders, also Don Lester.—Britain's new singing star.

WOOD GREEN: THE GRAHAM STEWART SEVEN and PORT LOUIS QUARTET.

e MONDAY e A KEN COLYER session at Studio

i.G.A., 17, Dover Street, W.1, 8 n.m.: MIKE BUTCHER, personal choice; KEN SYKORA on Django Rein-hardt. Admission 2/6. NEW

DOWNBEAT

CLUB. Manor House, N.4 (opposite Tube), presents "THE BEST IN JAZZ," with RONNIE SCOTT QUARTET, guest star TOMMY WHITTLE; plus JACKIE SARAPE QUINTET, 7.30-11. Licensed bar.

TUESDAY BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): KEN COLYER'S JAZZ-

BROMLEY, KENT, "White Hart Hotel," 8-11 p.m.: CHRIS BARBER'S Jazzband, with Ottille Patterson.

CY. LAURIE Jazz Club: CY. LAURIE BAND, plus Skiffle Group.

DAGENHAM MODERN Jazz Club, Royal Oak Hotel; JIMMY SKID-MORE, EDDIE THOMPSON, Don Lawson, Jack Pallon, etc.

FORTY-FOUR Club, 44. Gerrard Street, 8-11: Skiffle and Folk Song, with JOHN HASTED Group, with MARION AMISS, MARTIN WINSOR, Guests: DAVE LLEWELLYN, LEON FUNG. Thank you, JACK ELLIOTT. MANOR HALL, Chigwell: Mick MULLICAN, with George MELLY, plus SENSATIONAL new Mulligan Skiffle Group, Jimmy Jackson (vocal). Tube, Gants Hill. Buses 26, 167.

SOUTHALL, "White Hart": DON RENDELL QUINTET, featuring Honnie ROSS, Don LAWSON. STAR MOTEL, London Road, CROYDON, 7.30-11; Cliff Ball AM-Stars, with Terry Brown. FREE night for members, 1/- non-members.

STREATHAM JAZZ Club, Bedford Hotel, Balham Station: DAVE CAREY JAZZBAND, also, by universal re-quest, the fabulous BETTY SMITH from the RANDALL Band. WOOD GREEN: OWEN BRYCE

WEDNESDAY CHRIS BARBER'S "White Hart." Southall. Jazzband,

CY, LAURIE Jazz C.ub: GRAHAM STEWART'S SEVEN, with ALAN ELSDON. Dlus Skime Group, 7.15-

DICK CHARLESWORTH JAZZ-BAND, Purley Hall.

EWELL JAZZ CLUB, "Organ Inn." p.m.: BRIAN WHITE'S MAGNA JAZZBAND, plus Skime. HARRINGAY JAZZ CLUB: RON LESLEY'S JAZZBAND, Intermission: Applejack Pive Skiffle Group.

KENSINGTON. "COLEHERNE," Earls Court: Harry Walton's Dixie-

MODERN JAZZ at Club Perdido, p.m., "Pox and Hounds," Syden-

ROCK-'N'-ROLL LEON BELL BELLGATS
LEON BELL BELLGATS

-2 I's Club. 44, Gerrard St., W.1. ROCKIN' AT THE MANOR, Manor House N.4 (opposite Tube), Rock-'n'-Roll to the ROCK-'N'-ROLL MAR-TYRS, with BOBBY BREEN. 7.30-11.

Licensed bar. SAVOY JAZZ Club, 107, Barking Road, E.6: SAVOY JAZZMEN and Bayou Skiffle Group.

ST. ALBANS JAZZ CLUB, Market Hall. St. Peter's Street: KEN COLVER'S JAZZMEN.

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ALAN JENKINS' JAZZMEN at Memorial Hall, Harrow Weald, 7.45 AT THE MANOR HOUSE, N.4 (opposite Tube): FREDDY RANDALL AND HIS BAND, plus LENNIE FELIX at the piano, commencing 7.30 p.m. BOURBON STREET RAMBLERS, Club closed 24th, re-opening 31st, as usual. SUNDAY club commencing 27th,—The Barn, Broadlands Close,

27th.—The Barn, Bro Ponders End, Enfield. CY. LAURIE Jazz Club; ALEX. REVELL BAND, with COLIN SMITH, 7.16-10.45.

EEL PIE ISLAND HOTEL, TWICK-ENHAM, 7.30-11: THE CY. LAURIE BAND, AND EVERY THURSDAY. ROUNDHOUSE, WARDOUR STREET: BLUES and Skiffle, featuring ALEX. KORNER, CYRIL DAVIES AND GUESTS,

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"FOX AND HOUNDS,"
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### and Max Jones review

JOE TURNER

The Chicken And The Hawk/Boogle Woogle Country Girl (London HLE8332)

Rock A While / Lipstick, Powder And Paint

(London HLE8357)

JOE TURNER, known very properly in America as "Boss of the Blues," has been shouting the blues in most acceptance fashion for some 20 years.

Now, the R-and-B storm has blown him into national prominence, and he can even be seen over here in a picture called "Shake, Rattle And Rock" which is circulating the suburbs just now.

The December 26 Down Beat shows that Turner was voted by readers into second place (behind Fats Domino) in the Rhythm And Blues section. This is a result of the quite large number of records he has lately been making, two of hich are included in recent London re-

On all of these, Turner's vocal prowers sounds unimpaired. But the songs are not all they should be; the tunes are stereotyped, and there is a suggestion of popular adaptation about most of the lyrics.

"The Chicken And The Hawk,"

"The Chicken And The Hawk," already heard in a milder version by Steve Lawrence, is a standard R-and-B number on "Shake, Rattle And Roll" lines. The boogle on the reverse, despite Turner's singing and the lively solos of Van "Piano Man" Walls, is too close to the "Blackberry Boogle" class for complete comfort.

berry Boogie" class for complete comfort.

The second record couples "Lipstick," which Turner sings in the film already mentioned, and the medium-pace "Rock A While," both of conventional cut. Turner makes a resolute effort to overcome the interference of a vocal group and the limitations of a "commercial" record date. He sings with his usual richness and kick, and his support includes an extremely meaty tenor and some strong rhythm men.

But with this material and set-

But with this material and set-up the records are bound to dis-appoint in comparison with, for instance, the recent Johnson-Turner EP on Emarcy.—M. J.

ORCHESTRA

Alright, Okay, You Win; (In The Evening) When The Sun Goes (Columbia-Clef LB10052.)

THIS latest 78 rpm release from the memorable "Count Basie Swings—Joe Williams Sings" album means that you can now buy the whole of the first side of that LP and the best track from the reverse on track from the reverse on standard-play discs. Either way a sound bet, but preferable on

The details, and my opinion, of the record were printed here on 7/7/56, when I indicated that most of the songs made a force-ful and agreeable impact. Since then I have played the record, with judicious skipping, many times, and can report—in the face of a good deal of local disagreement—that it holds its interest and excitement well, and shows every sign of continuing to shows every sign of continuing to

do so.
"The Comeback." "Every
Day" and "Roll 'Em. Pete" are Day" and "Roll 'Em, Pete" are perhaps the outstanding performances. If you have grown to like them, you will be pleased, too, with "Alright, Okay," which, despite its title, is a jaunty blues song snapped out with just the right bite and bounce.

Playing Frank Foster's uncomplicated arrangement, the band gives driving, inspiring support. Whatever the detractors may say, there are few singers around today who could phrase more effectively, or with as much assur-

day who could phrase more effectively, or with as much assurance, in a Basic setting.

The Leroy Carr classic on the reverse is done in Williams's highly individual slow manner—not at all like the plaintive traditional style, but a well-controlled "instrumental" style, modern in feeling, which has a definite jazz beat and flexibility. Not a favourite track of mine, but one I am beginning to accept.

accept.
You can hear Williams's "Sun
Goes Down" undergoing development on the disappointing



London LP (reviewed by S. T. below), wherein some similar dramatic approaches to the song are employed.

The older version has hotter accompaniment, for this is one arrangement on which Foster allows his flute and base clarinet secring to swamp the blues scoring to swamp the blues mood, but the singing is less skilful.

Hearing the two LPs in succession, you realise how much Basie's band has done for Williams. For his part, Williams has added a solid voice to the band.—M. J.

COUNT BASIE AND HIS Magie; Amazing Love (Columbia-Clef LB10040) Peace Pipe; Right On (Columbia-Clef LB10050)

WE have had several requests for more notices of 78 rpm issues. These two are recent Basic singles—the second a re-issue from "Dance Session No. 1," combining a pair of fiery instrumentals.

1," combining a pair of fiery instrumentals.

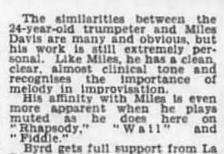
The faster, "Peace Pipe," is an Ernie Wilkins original featuring tenor (Foster), truinpet and trombone so.os and powerfully shaken brass passages. Wess and Newman, I think, are heard on "Right On."

"Magic," a Wess blues swinger led off by piano, introduces 24 bars each by trombone (Hughes) and tenor, and builds

On such up-tempo tunes as "Shim-Me-Sha" and "For Me And My Gal" there is a kind of frantic quality: the ensembles have no depth, and it sounds as if the band was in a hurry to get everything over and done with.

The slows, particularly the blues, which is an excellent track, sound much better. The band blows less hard, and sounds more easy and relaxed.

Nichols plays well throughout. I like his breaks on "Greasy Rag," and he uses the mutes to good effect on the Ellington tunes, Pianist Ridd also pleases.



"Fiddie."

Byrd gets full support from La
Porta, who is at his best on his
solo number, "Yesterdays." He
has a fine sense of the dramatic
but occasionally the premeditated use of odd intervals
replaces inspiration.

Britain's Ronnie Ball is rather
a disappointment. His plano
solos lack attack and his
ensemble interjections just do
not swing. Clarke and Marshall
are their usual rock-solid selves,
although I still find Clarke's
solos (he has 32 bars to himself
on "Volcano") jangle my nerveends.—B. D.

JAZZ MESSENGERS (LP)

Infra-Rae (a); Nica's Dream (a); It's You Or No One (a); Ecarch (b); Carol's Interlude (a); The End Of A Love Affair (a); Hank's Symphony (b) (12-in. Philips BBL7121)

Hank Mobley (tnr.); Donald Byrd (tpt.); Horace Silver (pno.); Doug Watkins (base); Art Blakey (drs.). (a). 5/4/56 USA. (b). 4/5/56. (Am. Columbia.)

ONE of the most interesting modern groups, the Jazz Messengers, include in the per-sonnel three young men who are making a big name for them-

Trumpeter Byrd is probably the best known and his recordings are being issued thick and fast. Tenorist Mobley has an odd tone and style which I find grows on one with each new hearing. Bassist Watkins is already a fine musician and may yet he a great. musician and may yet be a great

The Basie sax section surrounded by admirers in Sweden during their recent European tour.

Combined with combined with the more mature talents of Art Blakey and Horace Silver, the younger men here show off their talents to great advantage.

The Messengers specialise in the use of Latin-American and off-tempo rhythms, curious staccasto ensemble inter-

off-tempo rhythms, curious stac-cato ensemble links between solos and original material. Byrd, with his superb confi-dence, his attack and technical brilliance, is the most exciting soloist but each of the others is well worth a listen My only criticism is that the tempos in almost every case are just a frac-tion too fast. tion too fast. The drum feature-

Symphony "—is fortunately the last track on the record which saves leaping up to lift the needle and lower it again.—B. D.

LOUIS BELLSON QUINTET (EP) Briffalo Joe; Chartie's (Columbia-Clet SEB10044).

tAm. Norgran)—Bellson (drs.); Zoot Sims (tnr.); Charlie Shavers (tpt.); Don Abney (pno.); George Duvivier (drs.). Early 1954 USA.

TWO up-tempo Shavers origi-nals provide the foundation for some pleasantly swinging jazz from Shavers, Sims and Abney with good backing from bass and

drums.
On "Charlie's Blues," Shavers takes five fine-muted 12-bar choruses in a row and builds nicely to a climax. On "Buffalo" he plays open with that rather brittle tone but only towards the end, during chase choruses with Zoot, does he screech up to the

stratosphere.
Sims rocks all the way and Abney creates some swinging piano patterns. Even the drum solos are bearable, probably because they are mercifully short.—B. D.





to a big, brassy finish. The reverse is another of Williams's atrong ballad jobs, filled with

strong ballad jobs, filled with jazz inflections.

The record isn't a world-shaker, but staunch Basic buyers should hear it, for the lift is there, and the more than competent solos fit perfectly into the music's pattern and texture.—M. J.

JOE WILLIAMS (LP)

It's Raining Again; Detour Ahead; Every Day I Have The Blues; They Didn't Believe Me; Blow Mr. Low; It's Time For Moving; In The Evening (When The Sun Goes Down); Kansas Gity Blues; Always On The Blue Side; Safe, Sane And Single

(London HB-C1065) Williams (voc.) acc by Red Saun-ders and his Band, Am. Regent. 1954.

EVER since listening to Joe Williams singing with the Basie band I have had no doubt that he is a most overrated artist. As a singer of jump numbers he may not be bad, but as a blues singer—no!

a blues singer—no!
This record was made in Chicago before he joined the Basic band, and, apparently, before he acquired his annoying yodelling habit; but even with-out the gimmick, these sides are good.

out the gimmick, these sides are not good.

The accompanying band (a Chicago outfit led by drummer Red Saunders) provides good muted trumpet on "In The Evening," spirited guitar on "Kansas City Blues," booting baritone on "Time For Moving and "Blow, Mr. Low," and some fair trombone on the otherwise awful "Safe, Sane And Single."

The last track is a pop tune, complete with added vocal group, and Williams sounds more at home with this material than he does with the blues.

"Every Day" has Williams singing a duet with himself, but although the plano accompaniment is sympathetic the track is not a success. "Time For Moving" is a good number which Williams sings adequately. The heavily accented off-beat gets

Moving" is a good number which Williams sings adequately. The heavily accented off-beat gets rather monotonous, but on this and "Kansas City" Williams does his best singing.

If proof is needed that Williams does not really get with the blues, one has only to listen to his version of "In The Evening." He fairly massacres Leroy Carr's lovely blues, although it must be admitted that the band backing sounds extremely nice. backing sounds extremely nice.

AVON CITIES' JAZZ BAND (LP) Shim-Me-Sha Wabble (a); Greasy
Rag (b); Hawaiian War Chant
(a); Jolly Wog (b); For Me And
My Gal (b); Jump For Joy (b);
Blues For Saturday (a); Swing Out (b)

(Tempe LAP10) hay Bush (cit.); Geoff Nichols (tpt.); Mike Hitchings (tmb. tnr.); Jan Ridd (pno.); Wayne Chandler (bjo., gtr.); Malcolm Wright (bass); Basil Wright (drs.). Vogue. (a) 6/10/56, (b) 21/10/56. London.

HERE is another British traditional group which by sticking together and practising, has reached a reasonable stand-

has reached a reasonable standard of efficiency.

The band's choice of material is quite interesting, and the solo-ists are all proficient, if not very original, in what they do. The main fault, as with so many British bands, is that the music does not sound relaxed.

He has a good solo on "Jolly Wog" and does his best to instit some life into the rather too stiff rhythm section.

I played this record shortly after one by Turk Murphy and was struck by the superiority of our boys over the Americans in most departments.—S. T.

PETE DAILY'S RHYTHM KINGS (EF) Clarinet Marmalade; Yelping Hound Blues; Sobbin' Blues; Jazz

Man Strut
(Vegue EPG1178)
Pete Daily (cornet); Warren Smith
(tmb.); Rosy MeHargue (clt.); Skippy
Anderson (pno.); George Defebaugh
(drs.). 24/12/47, Hellywood.

TERY professional - sounding two-beat music from a bunch of musicians who have been play-ing this way for a long while.

ing this way for a long while.

Daily, a very competent cornetist, doesn't solo much on these sides, but contents himself with providing a clear, crisp lead. The ensembles sound full and the rhythm is bright and steady.

"Sobbin' Blues," featuring some fair piano from Anderson, is perhaps the most successful track, McHargue plays well on "Marmalade" and "Jazz Man" and Warren Smith shows that he has few superiors as a Dixieland

few superiors as a Dixieland trombonist. A record of cleanly played Dixieland music.—S, T,

HERBIE MANN-SAM MOST QUINTET (LP)

Fascinating Rhythm: Why Do I Love You?; It's Only Sunshine; Love Letters; Let's Get Away From It All; Flying Home; I'll Remember April; Empathy; It Might As Well Be Spring; Just One Of Those Things; Seven Come Eleven. (All arr. Russ Garcia.)

12 in. London LTZ-N15049.)

Mann, Most (flutes); Joe Puma (gtr.); Jimmy Gannon (bass); Lee Kleinman (drs.), 12/10/55. USA (Am. Bethlehem).

I MUST admit that I played this for the first time with some trepidation, but it has hardly left my turntable since.

A 12-in, LP of flute duets may not sound very promising, but Messrs, Mann and Most turn out uniformly good-humoured and lightly swinging jazz.

The sympathy between the two flautists—and, indeed, with guitarist Puma—is extraordinary, and the two in harmony produce a far greater depth of tone than one would expect. MUST admit that I played

one would expect.

The proceedings are freshened by Mann's use of the lower-pitched alto fiute, whilst on "I'll Remember April" and "Seven."

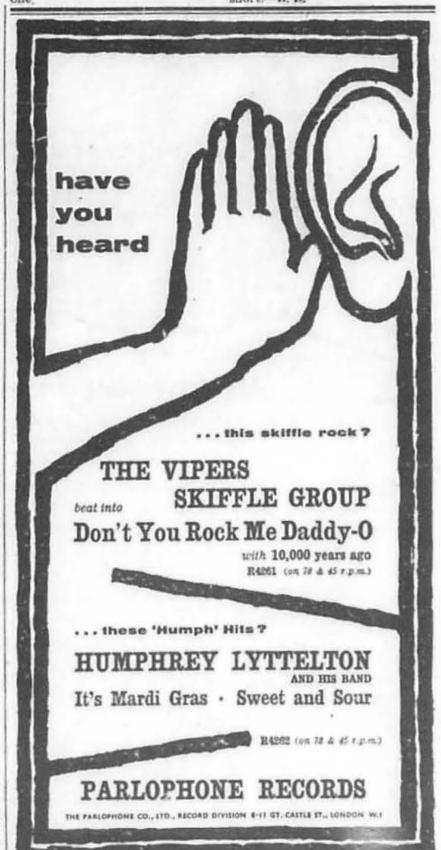
Most produces a Slam Stewart noise by humming the notes as the fresh on his instruhe fingers them on his instru-Those who like happy, swinging jazz should lay out the folly for this one.—B. D.

KENNY CLARKE (LP) " Klook's Clique"

Volcano: La Porta-Thority: I Hear A Rhapsody; Will Wail; Yesterdays; Play, Fiddle, Play. 12 in. Lendon LTZ-C15038.)

(Am. Savoy)—Clarke (drs.); John La Porta (aito); Donald Byrd (tpt.); Ronnie Ball (pno.); Wendell Marshall (bass), 6.2/56, Newark, New Jersey, USA.

THE ublquitous Donald Byrd crops up on most of the worthwhile new releases these days, and here he once again dominates the whole of the proceedings despite some excellent stuff from his colleagues.



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# BASIE TO TOUR BRITAIN FOR



## London dates for

A MERICAN singing star Guy Mitchell is to make his first

## AMERICAN singing star Gay Mitchell is to make his first appearance at London's Royal Albert Hall in February. This date is included in a string of bue-night stands on which he will be accompanied by the Jack Parcell Orchestra. His tour, which will be made under the egls of the Harold Fielding Office starts on February 11 at the Colston Hall. By Orlhans clarinettist Green Levin will avoidably

NEW ORLEANS clarinettist George Lewis will probably appear at London's Stoll Theatre on March 10 and 24, the opening and cosing days of his forthcoming tour.

Lewis is being brought here by Manchester promoter Paddy McKlernan to appear through-out the country with the Ken Colyer Jazzmen

Dorothy Tait, Lewis's Californian manager, has offered Colyer a tour in America with the Lewis Band before Lewis comes to Britain, but it is doubtful if the formalities can be completed at auch short notice.

#### More stars booked for pop festival

More star names have been fixed for the second Festival of British Popular Songs which starts on BBC television on Janu-

Added to the bill for the first programme in the four-week series is Janie Marden. As re-ported last week, the show will also feature David Hughes, Lita Roza, Dennis Lotis, Marion Ryan and the Bill McGuffie Quartet.

The completed bill for the second programme on January 29 is Ronnie Hilton, Edna Savage. Alma Comn, Lorrae Desmond, planist Frank Horrox, the Frank Weir Quintet and Stanley Black's Orchestra.

#### THORNHILL IN PARIS

Paris, Wednesday. — Pianist-bandleader Glaude Thornhill, whose records caused a sensation back in the mid-fortles, is cur-Paris, Wednesday, — Pianist-bandleader Claude Thornhill. Whose records caused a sensation back in the mid-forties, is cur-rently holidaying in Paris. He may later be visiting London.

Says the Rabin Agency's David Rabin: "It is likely that Alan Freed will bring over a package show featuring many of the artists who have appeared in recent rock-'n'-roll films.

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THE fabrious Count Basie Band makes its British bow

on April 3.

Basic will play a three-week tour embracing London, the provinces and Scotland under the banner of impresario Harold Fielding, who bought the deal from agent Harold Davison.

The personnel of the band Basic is bringing over is the same as that which rocked the cities of Europe and Scandmavia last September.

Star vocalist is blues singer Joe Williams.

But no Ella-Oscar

The British tour of Ella Fitzgerald and Oscar Peterson, which was being negotiated by agent Harold Davison, is off.

Says Harold: "It was impossible to fit in dates that would

#### The line-up

The remaining line-up, cabled to the MM from New York by Leonard Feather, comprises Joe Newman, Thad Jones, Weldell Culley and Reunald Jones (trumpets); Heary Coker, Bill Hughes and Benny Powell (trombones).

The sax section is Bill Graham and Marshall Royal (altos), Frank Fuster and Frank Wess (tenors) and Charile Fowlkes (baritone).

Rhythm comprises Basie

Rhythm comprises Basic (plano), Freddie Greene (guitar), Eddie Jones (bass) and Sonny Payne (drums).

The Basic Band arrives in Britain on April 2.

### Crackpots switch to dancehalls

Dr. Crock and his Crackpots are to switch from Variety book-ings to ballroom dates.

This is because most Variety dates are dropping off nowadays," says the band's agent, George

Cooper.
The band starts a tour of dance halls on January 25 at Colville.
It then visits Peterborough (26th), Nottingham (February 1), Lowestoft (2nd), Derby (8th), Bentwaters (9th), Grimsby (21st), Hinckley (22nd) and Bridlington (23rd).

#### Dill has operation

Pianist Dili Jones had a suc-cessful operation for the removal of his right knee-cap last Thurs-day at St. Mary Abboty, Hospital, Kensington.

Dill injured the knee-cap in a car smaah last week. He expects to be discharged on Tuesday.

## Alan Freed show to

Another TV show

Guy then plays the Royal
Albert Hall (12th); City Hall,
Snemeld (13th); City Hall, Newcastle (14th), and Davis Theatre,
Groydon (17th).
Another TV data has been for

Another TV date has been fixed for him. It is on Val Parnell's "Saturday Spectacular" on ATV on February 16.

As reported last week, Mitchell stars in ATV's "Sunday Night At The London Palladium" on February 10.

The Parnell Orchestra has

The Parnell Orchestra has again been signed to appear at the Empress Ballroom, Blackpool,

for a five-week summer season starting on July 1.

Negotiations for Freed are be-ing handled by the Rabin Agency (not the Oscar Rabin Agency as reported last week) on behalf of Irish impresario Phil Raymond.

#### Film stars

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A NOTHER big American rock-'n'-roll show will shortly follow the trail of Bill Haley's Comets.

It will be an all-star package show headed by Alan Freed, America's biggest promoter of rock-'n'-roll.

Negotiations for Freed are be-

#### Domino with Scott

Domino is in line for a British tour in the Spring, Meanwhile, he is set to tour with the Ron-nie Scott Band in the States.

Boott opens at the Syria Mosque, Pittsburgh, on February 15, and will cover 11 states— and an appearance at Toronto, Canada — during his 15-day itinerary.

#### MELODY MAKER

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TAKES OVER JACK HUTTON has been

JACK HUTTON

appointed Features Editor of the MELORY MAKER in succession to Peter Leslie, who left last week.

Hutton, an MM staffman for the past three years, has been Assistant Features Editor of the Park of t

tor for a year.

Peter Lealie is now
General Manager of a new publicity company special-ising in Show Business.

#### WINTER SPORTS FOR PATTI LEWIS

Harold Davison, is off.

Says Harold: "It was impossible to fit in dates that would have been mutually acceptable."



Singer Patti Lewis, who has been appearing in "Cinderella" at Worthing, enters hospital on Monday to have her tonsils removed. Here she is seen choosing clothing for her two weeks convalescence in Switzerland.

### CONDON

#### From Page 1

many different names in copies of his two books, "We Called It Music" and "Eddie Condon's Treasury of Jazz."

During a Press reception at the Jack of Clubs, Soho, Wild Bill Davison (cornet), Bob Wilber (cit.), Cutty Cutshall (tmb.), Gene Schroeder (pno.) and Leonard Gaskin (bass) jammed with members of the Lyttelton Band. Band

During the evening, Davison made a surprise visit to a Chris leavin Barber Band concert in the Royal tour Festival Hall Recital Room. The day).

group investigated London's clubs and pubs.

After a session with members of the Alex Welsh Dixielanders at the Cottage Club on Wednesday, Wild Bill declared: "Since I arrived I have heard at least 15 wonderful British musicians. These guys are good enough to play with suppody. They really surprised me."

On Wednesday, Condon was scheduled to appear on BBC-TV's "Highlight" programme before leaving for Glasgow, where the tour opened yesterday (Thurs-day)

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